

THE  
AMERICAN MANUAL

# ALPHABETS

Handwriting

An Instruction in  
Domestic Life  
Penmanship  
Decorative Lettering  
Book Art etc.





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## PREFACE

This work was first published as "Zanerian Alphabets" in 1895. Since that, edition after edition has been published and sold, indicating a steady demand for a work of this character.

The authors and compilers are instructors in engrossing in the Zanerian College of Penmanship, Columbus, Ohio, and in addition conduct an engrossing studio in which many pieces of engrossing are executed. They are also publishers of THE EDUCATOR, a monthly journal presenting many specimens of engrossing from the best artists in this country. They are, therefore, in a position to improve each edition by presenting the latest and best in modern engrossing from the leading artists in the profession.

The object of the work is to properly instruct the beginner, assist the amateur, and furnish inspiring and helpful material which the professional can use in his daily work.

The amount of engrossing done in this country today runs into hundreds of thousands of dollars annually, and it is rapidly increasing year by year. A large amount of additional work could be secured if there were more skilled engrossers.

All whose talents incline toward engrossing will surely make no mistake in mastering this interesting and fascinating profession, for there is much profitable work to be done. A young man with business and engrossing ability can establish a studio of his own in any large city and make more than he possibly could on a salary. It is no uncommon thing for skilled engrossers to receive upward of \$5.00 an hour for their efforts. The purchasers are pleased to get the work at the price for the reason there are so few who can execute work of the high standard that is in demand.

Persons who make the proper use of this book will find it a money maker, and a great inspiration.

THE PUBLISHERS.

## LESSONS IN ROUNDHAND OR ENGROSSER'S SCRIPT

By E. A. LUPFER, Principal Zanerian College of Penmanship

Columbus, Ohio

No other style of script (excepting business writing for business purposes) is as practical and beautiful as roundhand. It has been used with only slight changes for three or four hundred years and the demand for it is increasing. It is appropriate for many occasions. Persons desiring anything written usually select roundhand for its beauty, reading qualities and appropriateness.

It will pay you financially to learn to write roundhand and you will find it very interesting work. It will give teachers a higher standing in the eyes of pupils, and a higher appreciation of the penman's art. You will become more interested in penmanship generally and no doubt put more enthusiasm into your penmanship classes.

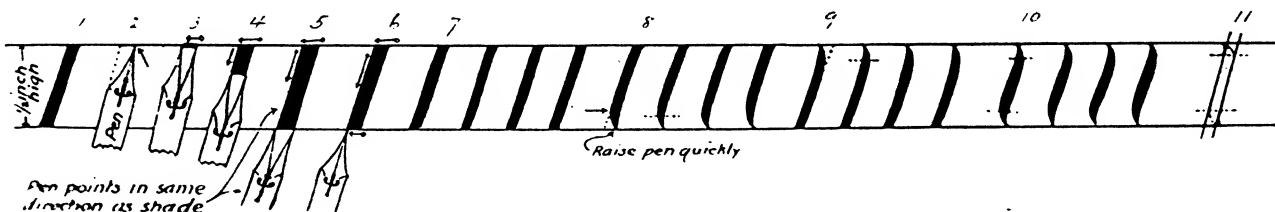
Any teacher or person interested in penmanship can master roundhand by giving it careful study and practice. We have tried to make the work so simple, plain and interesting that any one can learn. The object has been to reveal the method of writing.

### Supplies You Will Need

Zanerian 5 lb. paper, Zanerian India Ink or Arnold's Black Ink. Zanerian Fine Writer and Gillott's 303 Pens. Zanerian Expert or Excelsior Oblique Penholder adjusted for roundhand. A brass edged ruler and a sharp hard pencil. Without good material you cannot expect the best results.

### Position

Position for roundhand is similar to that taught for business writing. Sit well back from the desk, leaning forward from the hips with both elbows evenly on or off the edge of the desk. Shoulders up. The hand may turn over on the side more than in ordinary writing. By having it over on the side you get a firm foundation for the hand, which is necessary in slow writing such as roundhand. Hold the pen in such a position that it slants in the same direction as the shade which you are making. See below, illustration No. 5.



### Instructions

The first point which we shall try to learn is to cut the top and bottom strokes off straight with one stroke of the pen. No. 1 shows the form which we wish to make. No. 2 shows the starting point at the upper right hand corner. No. 3 shows how the pen is spread apart on the head line by pressure. The right nib of the pen remains stationary while the left nib glides over in a straight line to the left side. After the pen is spread apart we then draw the stroke downward toward the center of the body aiming to

keep the same thickness as in No. 4 and 5. No. 5 shows the position of the pen when you reach the base line. No. 6 shows that the left nib remains stationary and that the right nib slides along the base line until it meets the left nib. This is exactly opposite the operation illustrated in No. 2 and No. 3. You may now develop skill by making a page or more of the straight line exercise until you are able to make square tops and bottoms without retouching.

The next step is to master the bottom turn. As you near the base line quickly release the pressure,



pulling the pen towards the right and raising it while in motion. The success of this stroke depends upon a slow deliberate motion on the straight line and a quick elastic motion on the turn. Study the copy carefully and learn to correct your own work.

No. 9 is the reverse of No. 8 in form. Use a slow deliberate motion. As soon as you have made the turn you should have the nibs sprung apart the full width of the stroke, which pressure should be continued to the base line. End as illustrated in No. 6. Avoid wedge shaped, irregular shaded strokes.

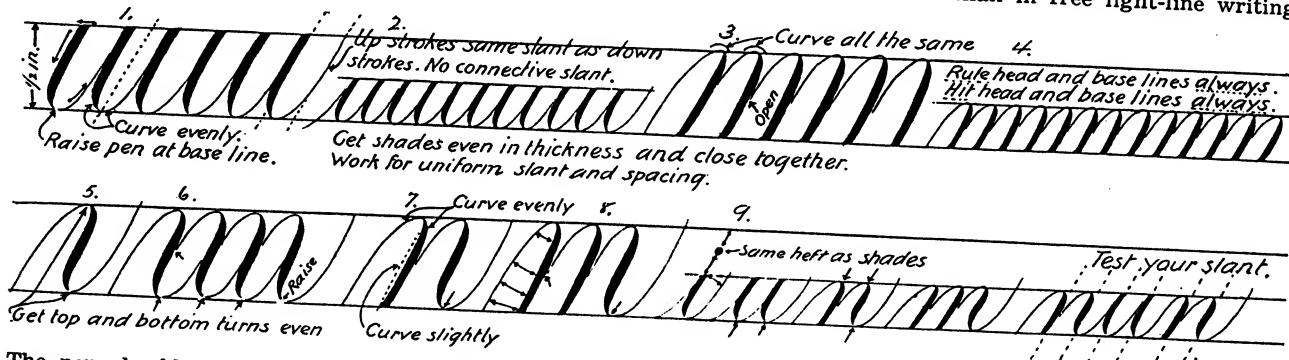
No. 10 is a combination of No. 8 and No. 9. See how well you can make it. Turn your paper upside

down and look at it.

No. 11 was made with a rule. Study it and see where the full width of the shade begins and ends. Master these simple strokes and the more difficult ones will be easy.

Even if your efforts at present are unskilled, there is absolutely no doubt but that you can acquire considerable skill by following these lessons. You must do much intelligently directed work and become enthusiastic about it. Halfheartedness and thoughtless practice is waste of time.

Use a slow deliberate movement with hand resting on the side more than in free light-line writing.



The pen should be raised often—every time at base line. Use paper ruled  $\frac{1}{2}$  or  $\frac{3}{8}$  in. Always rule head and base lines.

System is necessary for success in any work. Let us be as systematic in our practice as possible. Repeat a simple stroke so many times that you can make it in any word with ease. Visualize a form before practicing it. When practicing a form have some particular part in mind you wish to improve and work on one point at a time. Compare your work point by point with the copy.

No. 1. This form is used in many letters. When you work on this under turn exercise you are really working on a number of letters. Work on the following points one at a time:

- Cut tops off square at head line.
- Hit head and base line each time.
- Pull shades toward center of body.
- Get an even pressure on shades.
- Make turns even and graceful.

No. 2 is smaller and lighter than No. 1. It will require more care and patience. Work on one thing at a time.

- Slant upstrokes about the same as downstrokes.
- Get uniform slant and spacing.
- Raise pen at base line quickly.

No. 3. The top turn is the same in form as No. 1 except reverse. Turn your paper upside down and compare your upper and lower turns. Some things to avoid are:

- Tapering, wedge-shape shades.
- Too much connective slant.
- Sharp, awkward turns.

No. 4. Large work improves percept, and strength and boldness of line. One thing at a time as follows:

- Light smooth hairlines.
- Uniform shades. Not too heavy.
- Get square effect at base line.

No. 5. This is a beautiful and skillful stroke. It is a combination of Nos. 1 and 3. Work on it systematically.

- Study it before practicing.
- Top and bottom turns are equal.
- Watch the slant.

No. 6 is a repetition of No. 5.

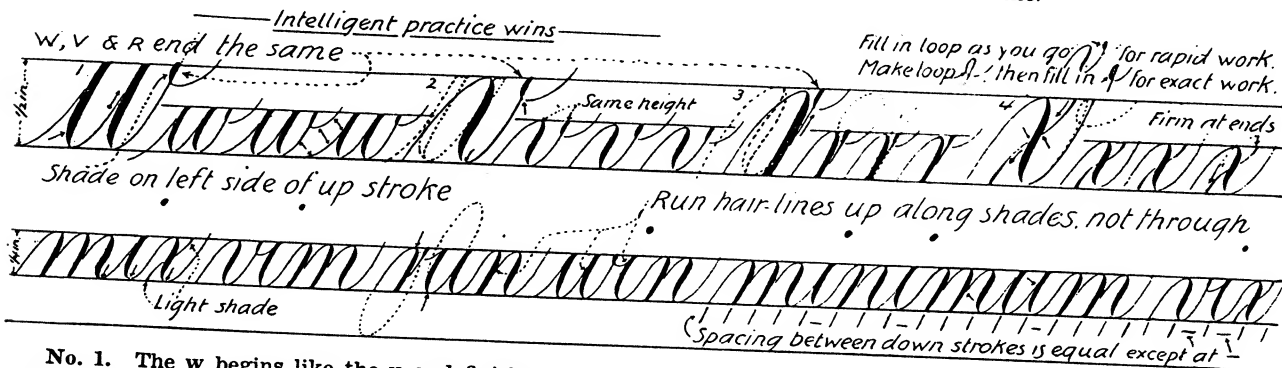
- Study shape of hairlines.
- Space evenly.
- Think of what you are doing.

Nos. 7 and 8.

- Make pages of n; then m.
- Turns are important.
- Compare your work with copy.
- Finish with a graceful curve.
- Make eight n's to the line.

No. 9. If you have mastered the preceding exercises the letters will be easy. Avoid haphazard practice.

- Get your work regular.
- Draw slant lines to check your slant.
- Hit head and base lines.
- Make eleven n's on line.



No. 1. The w begins like the u and finishes with a blind loop on the main slant and a hairline ending upward. Study the shape and position of the finish before practicing.

- Get dot on w as heavy as down strokes.
- Get spacing equal, not too wide.
- Round out turns gracefully.

No. 2. The v is the same as the last down stroke



of n and the finish of w. Be systematic in practice.

- a. Notice the width.
- b. Watch slant of blind loop.
- c. Finish carefully.

No. 3. The r begins like n and ends same as v and w. Study the dotted lines before practicing.

- a. Do not crowd the last part.
- b. Get uniform shades.
- c. Hit ruled head and base lines.

No. 4. The new part for you in x is the crossing which should be made downward. Notice the dainty shades.

- a. See that crossing is in the center.
- b. Get light shades.
- c. Compare x with v and n.

No. 5. You should not leave a letter until you have practiced it in words. Try the ones in the copy

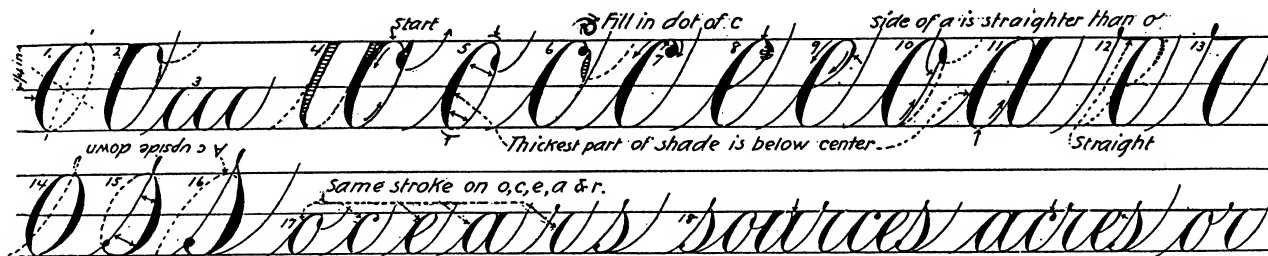
and other simple ones. Think of one thing at a time.

- a. Slant.
- b. Spacing.
- c. Height.
- d. Turns.
- e. Endings.
- f. Raise pen often.
- g. Compare your work with copy.

Make sure that your ink, paper, pens, etc., are in good shape. You should get light hairlines and black uniform shades. Change pens as soon as one does not work well.

The more carefully you study the copy the more quickly you will learn to write. Study each letter in detail before working upon it. Make page after page of each letter. Work to improve one thing at a time.

Remember the movement used in Roundhand is slow and careful, not like business writing. Make the hairline strokes as careful as you make the shades. Too much speed destroys accuracy. In the beginning we want accuracy.



No. 1. From the oval a great many letters are made. It is the foundation for the letters above.

No. 2. You can see a similarity between the oval and under turns by studying the dotted lines.

No. 3. Practice upon this exercise after you have a mental picture of No. 1 and No. 2. At first you can make them three-eighths inch high, then make them a quarter of an inch high. Begin the shade with a hairline and do not put on full pressure until below the center. Pick the pen up with a quick motion at the base line.

- a. Make the line of this exercise, watching the location on the shade.
- b. Get graceful bottoms.

No. 4. Study this illustration. The o is much like the w. The turn at the bottom and the finish are practically the same.

No. 5. You should study this letter very carefully before trying to practice it. Work systematically.

- a. See that sides curve evenly.
- b. Get top and bottom even.
- c. See that shade is not too high.

Nos. 6-7-8-9. The c and e are practically the same with the exception of the top. Care must be used to make a distinct dot and not to let it come down too far. The top of the c and the top of the e are made downward. See that you get a dainty light shade at the top of the e.

Nos. 10-11. No. 10 shows you the difference between the first part of a and the o. The upstroke of the a is made rather straight to fit along the side of the straight second down stroke. Make a line of a's watching one thing, and then make another line trying to improve some other point.

a. Watch inside space of oval.

b. Get turns even.

c. Get shades even in thickness.

Nos. 12-13. The shade on the r is the same as c and e and other circular letters.

a. Be particular with the dot.

b. Get the top straight.

c. Do not curve downward stroke too much.

Nos. 14-15-16. The s is made from the right side of an oval. It should make a good inverted c. Study the white space on the inside of the letter. It should be about as wide at the top as it is at the bottom. After making one line, compare it with the copy to see if there is a part which you could improve.

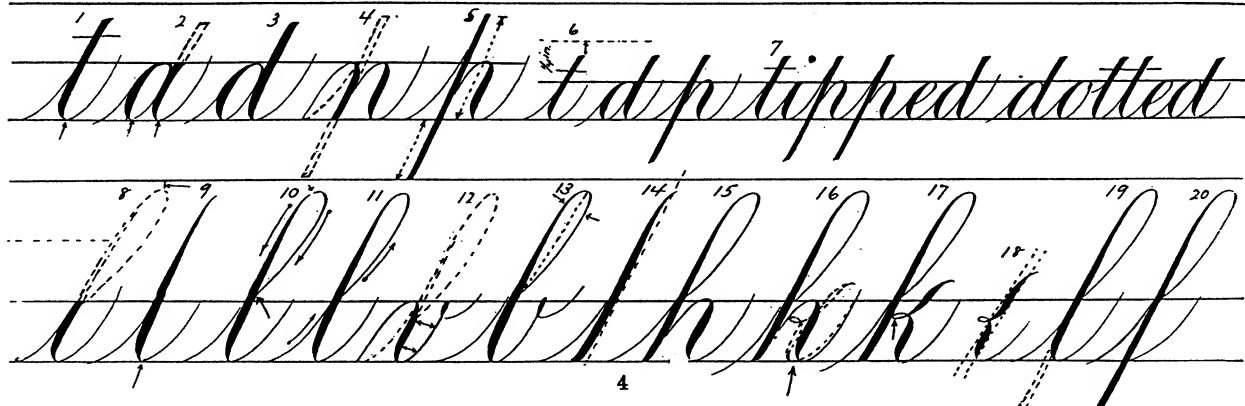
a. Curve upstroke gracefully.

b. Watch shape of shade.

c. Make dot carefully.

No. 17. After you have succeeded in making good large letters try them one-fourth inch high. Make line after line of a single letter. Haphazard practice will not benefit your writing. It is concentrating on one thing at a time that brings the best results in the quickest possible time. The idea which was kept in mind in preparing these lessons was to make the student observe, to form good ideals of letters, and practice systematically.

Mastering Roundhand may mean many dollars to you. Surely it will mean much pleasure. It would not be so interesting if anyone could master it without considerable intelligent and systematic practice and not meet with discouragement. A few poor looking letters which you are bound to make should not be sufficient to give up in discouragement. Have confidence in yourself.



No. 1. The *t* is an extended *i*, not quite two spaces high. Unsystematic practice will not win.

- a. Study shape and proportion.
- b. Get uniform width of shades.
- c. Make beginnings and endings same length.

Nos. 2-3. The *d* is a combination of *a* and *t*.

- a. Make both shades same thickness.
- b. Get uniform upstrokes.

Nos. 4-5. The *n* and *p* are similar. Do not make the mistake of shading the long straight stroke heavier than the short compound curve. Take one point at a time and concentrate upon it.

Nos. 6-7. Before working on these copies be sure that you have the correct forms in mind. One letter mastered is better than six half mastered.

Nos. 8-9-10-11. The *i* is the foundation of *l*. See

that both sides curve evenly and that the top is as rounding as the bottom. Two methods of making loops are used by engrossers. Some make them in sections as shown in Nos. 9 and 10, while others make them like No. 11. Try both ways.

Nos. 12-13. The *b* is a combination of *l* and *v*. The loops are usually made nearly three spaces high. Watch the dot, the width, the height of shade and the turns.

Nos. 14-15-16. All loops should be the same in form and size. Compare the *h* in form with other letters. Be careful and thorough.

Nos. 17-18. Notice the similarity of *h* and *k* in No. 16. They should appear the same in width but in actual measurement *k* is not as wide as *h*. Let the second part touch the first. The little loop points down.



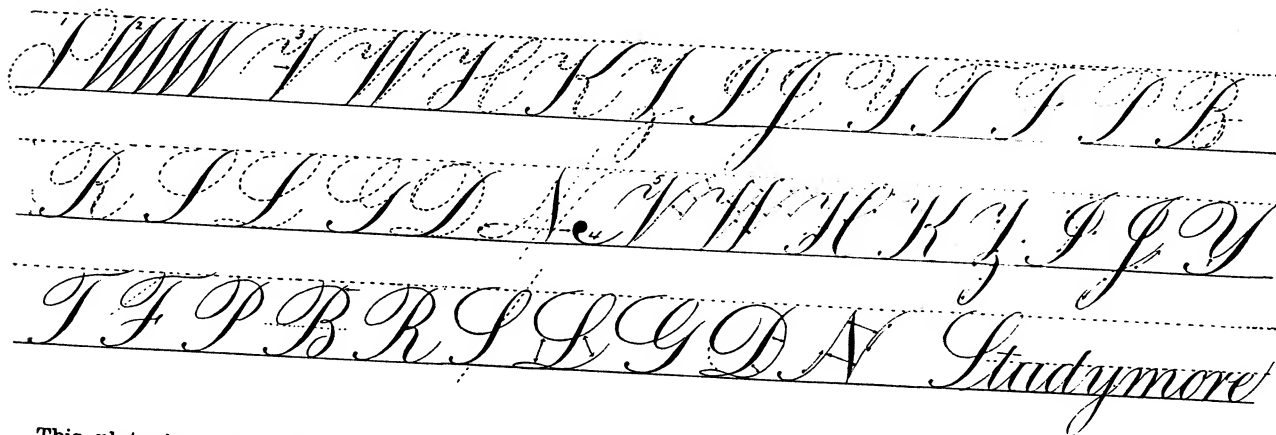
Nos. 19-20. Study the curve in the back. Notice the direction of the finish.

No. 21. After making good individual letters combine them in words. Be sure your ink makes a fine hairline. The pen point should be sharp. Change pens when the lines become thick.

Nos. 22 to 31. The bottom loops should be the

same in size and proportion as the upper loops. Study the similarity of letters. Only a few comparisons have been made to get you to think and study for yourself.

The hairlines in lower loops like the upper loops can be made upward or downward. Go slowly and be sure you know exactly what you are trying to make.



This plate is based upon the capital stem. The object is to show how the capital stem is the foundation of the majority of the capital letters. This plate has been made with the idea of encouraging you to study form. See the relation of the capital stem to the various letters and the similarity of various letters. Many students do not do enough careful analyzing of form. Study the work of good roundhand writers and compare your work with theirs.

No. 1 is a compound curve made from two ovals. Start with a hairline and gradually add pressure until the full width of the shade is secured; then begin to diminish into a hairline.

No. 2. Practice the compound curve exercise getting a graceful bulged shade, curving gracefully and evenly at both ends. Keep your upstrokes all on the same slant and parallel.

No. 3. Notice the application and slight modification of the compound curved stroke in the various letters. For instance, it is the same in the first and second part of the *K* with the exception of the slant, and the last one is slightly more curved than the first.

No. 4. So many letters finish with a dot above the base line that it is advisable to give it special attention. Study the enlarged copy carefully. You will see that it is circular and tapers out gradually into a hairline. The dot is up off the base line.

No. 5. Take up the individual letters one at a time. Study the arrows and as nearly as possible get your ideals in mind perfect before trying to make them with pen. Some of the letters may be made a

little differently. For instance, the second part of the H may be made up or down. See how graceful and beautiful you can make these capitals.

A A A A A A A Alice Annabel Alabamians  
M M M M M M M May Maurice Milwaukee  
N N N N N N N Nora Nevada's Newcastle

The first stroke of A, N, M can be made up or down. Try it both ways.

The first stroke of A should slant considerably. The second stroke begins with a hairline and gradually widens into a full shade. Study the shape and slant. The finish stroke should be a well balanced, full loop, dividing the first hairline stroke in the middle. Study the slant and shape. The more you study detail the better results you will secure.

The N begins much like A. The light lines are parallel, and on the same slant. The shade begins and ends with a hairline and has a beautiful bulged shade.

Notice the slant of the shade and the slant of the entire letter. You may shift the elbow slightly to the right in making the shade. Make the dots carefully and up off the base line.

The M should not have much curve in shades which should be pointed at the top. Study the space between light lines and shapes, the slant of each stroke and shape of shades. The turns at the base should be narrow. It is important to learn to make good capitals.

After mastering the letters, work on the words in the copy and similar words.

V V V V V V V Vienna Vermont Versailles  
W W W W W W W Washington Williamsport  
H H H H H H H Howe Hamilton Hammon  
K K K K K K K Kalamazoo Kansas King  
I I I I I I I Irving Illinois Idaho  
J J J J J J J Jonesboro Jamaica June

The beginning stroke of V is similar to the last part of n. Keep it up near the head line. Never get it very low. Be sure to start and end the main stroke with a hairline. Get a clear-cut gradual swell shade, and curve gracefully. Finish up at head line with a nice curve.

See how graceful you can make the W. Study the parallelism and the width between shades. If you have mastered the V, you can easily make the W.

The first part of H is about the same as W, but swings around to the left ending slightly above the base line with a dot. Get the dot circular and properly placed. The second part should be higher than the first. Get a graceful, compound curve. The last part resembles l.

Get first part of K and H the same. Study the

compound curves, slant and size of loop. The I is a very simple letter. Get plenty of curve in the stem which is made first. The oval part is made last and should be shaded lighter than the stem. Before making the J, study it. Unless you get a good compound curve, it will look stiff. Make the J in two sections. The I and J begin alike. Place a small shade on left side of loop.

Give much attention to the words. Study spacing, slant, and regularity of shades.

There is possibly no style of writing which is more beautiful than roundhand, nor is there a style which can be used appropriately in as many places.

Do not try to write with too much speed. Roundhand is written slowly and carefully. As a rule, enough money is paid to justify writing it very carefully.



*Z Z Z Z Z Z Z Zanesville Zanerian Jones*  
*P P P P P P P Painsville Pittsburgh Pa.*  
*B B B B B B B Boston Baltimore Browns*  
*R R R R R R R Reading Rummelsville R*

The Z may be started like the H and K. However, a beginning loop gives it more width. The loop should extend  $1\frac{1}{2}$  spaces below the head line and should swing over, making a shade the same as the last part of the small n, which should not be made too large. It should be only about 1 space tall. Draw some slant lines. The body stroke of the Z should come down on a  $60^\circ$  slant. See how gracefully you can curve this stroke, beginning and ending with a hairline. Study the direction of the small loop on the base line, and the oval in the loop below the line. It extends two spaces below the base line.

The stem of the P is the same as the stem of the I. The new and difficult part is the oval part. Before attempting to make any letters, study the copy carefully. The stem is made first. Notice that the loop in the top comes down about  $\frac{3}{4}$ , and if continued would make a running scattered oval exercise. Notice that the shade on the first downward stroke of the oval should be parallel to the second downward stroke which loops over the stem. It is a good plan to try

the oval part first without any shade to get the form; then try it with a shade.

The B is similar to the P with the exception of the last upright oval. Give special attention to the compound curved stroke, the dot, the final oval and the top. Measure some of yours and the copy. Put them in squares. That will show you about the proportion and other things which you may have overlooked.

The beginning loop on the P, B and R at the top should be the same size and shape. The R is the same as the B with the exception of the last part. Do not get it too short nor too long. Point the little loop on the R and B downward.

Do not attempt words before you have practiced the individual letters. Make the capital letters with a slow careful motion. This is not freehand writing, and even if you do get a few shaky lines at first, you will be able in time to produce smooth, graceful lines. Practice the words faithfully, giving special attention to spacing, uniformity, shades, etc.

*T T T T T T T Thompson town Tampa, Flo.*  
*F F F F F F F Fultonburgh Fort Fredericks*  
*X X X X X X X Xenia Xenia Xerxes Xerxes*  
*Q Q Q Q Q Q Q Quince Quality Due Duit*  
*U U U U U U U Union Uncle User Unite*  
*Y Y Y Y Y Y Y Young Yellow Years Your*

The T and F are the same with the exception of the crossing. Get a beautiful, compound curve gracefully bulged in the center. Swing the dot up off the base line a little—not too high. The loop in the capital T begins similar to the loop in other letters in the copy. A slight shade at the end of the top stroke gives it strength. Notice the direction of the loop and the compound curve. Let the cap extend well over the stem.

The first part of the X is part of an oval. If completed it would make a good oval. The finishing stroke starts at the head line and swings down with a graceful curve, touching the first stroke and making a nice turn on the base line. This turn should not be too rounding in order that it may harmonize with the

turn of small letters following it.

The Q begins the same as the X but finishes like the L, getting a long narrow loop. Give special attention to the compound curve. Go slowly but carefully. A slight shade on top of the lower loop strengthens it.

The loop on the X, Q and U should be the same size and proportion. The new part in the U is a compound curve and the finish. Do not drag the shade around the turn. The turns at the bottom should be uniform. The second part does not start quite as high as the first.

The Y is a combination of the U and the compound curve. The first part should not come down to the base line. Study the copy critically.

S S S S S S S Sumpster Sandusky Street  
 L L L L L L L L Lancaster London Landis  
 G G G G G G G G Gordons Georgia Gordons

The three capital letters in this copy are quite generally considered a little more difficult than most of the preceding letters. Be sure that you have good material such as pens, ink and paper, and that your holder has been adjusted especially for roundhand.

The letter S is made with one stroke without raising the pen. Before attempting to practice on the letter, look at the copy carefully. Analyze it and be sure that you understand definitely the form of the letter. The beginning oval is not quite horizontal. It slants up at a slight angle. Study the compound curve. Notice the dot is up off the base line. There is a lot of grace in this letter when properly made. Be sure that you get the beginning oval shaped correctly.

The letter L is the same as the S with the exception of the loop and finish. Notice the delicate little shade at the top of the lower loop. Put it on last. The shade on the beginning oval is also retouched and built up in real careful work.

The beginning oval and loop of the G are about the same as on the S and L. Notice the direction of the beginning oval. Notice also the slant and slight curve of the shade in the loop. A common tendency is to curve the shade in the loop too much. Get a snappy, graceful compound curve resting on the base line.

Keep on practicing and studying, for when you become skillful you can readily sell your work.

O O O O O O O Ottawas Owensboro Ogden  
 C C C C C C C Columbus Chicago Cairo  
 E E E E E E E Evanston England Easton  
 D D D D D D D Delaware Dublin Dunn

Start the letter O at the head line; that is, three times as high as the small letter. Swing gracefully down to the base line, getting the thickest part of the shade at half the height of letter. Be sure that you begin with a hairline, and taper into a hairline before you hit the base line. Swing gracefully around on the base line and up, usually without raising the pen. Do not go up to the head line. After you come down the second time make a light shade. Put the top part on last, picking up the line skillfully and swinging to the right. Get the top part no more rounding than the bottom, and the shade on the downward stroke of the top part should only be a suggestion of a shade. You will not find this letter difficult if you study it.

The letter C begins like the S. The shade in the C is about the same as in the O. Get the beginning oval nice and clear with a snappy graceful shade, and the oval slanting down slightly. Do not get the top loop of the C too wide. The bottom of the C is the same in roundness as the O. The finished oval should

come slightly above the minimum letters. The shade on the bottom oval was put on last. Notice the slant of the loop and the ovals.

In beginning the E start the loop slightly below the head line and swing up to the head line, making a parallel effect. Make the top part smaller than the bottom. The little loop in the center should point up slightly. A little shade may be placed at the end of this loop for strength. The shade on the last part of the E is put on last.

The letter D is not so difficult when one understands the shape. Start the compound curve slightly under the head line. Swing down to the base line and get a flat horizontal loop. In swinging back along the base line, be sure not to get much of an instep or compound curve. The final part of the D makes an oval. The top part is about the same in shape as in the O. A suggestion of a shade on the top part of the horizontal loop strengthens the letter. These letters cannot be made fast.

1234567890  
 123456789012345678901234567890123456  
 abcdefghijklmnopqrstuvwxyz/xxvrgd!





hhhhh kkkkkk hike kink hub hatpin hint  
pdllhktpdllhktpdllhkt blank bills billiard  
battlement khaki knickerbocker knock dent

lllll llm little lulu loops llllll llllll bullet bubble bits  
hhhhh hhhhhh hunch kkkkk kick knack luck  
lllll lullull flush buffet fluff flash flotilla flocks  
bush silbert pickle field fellow fiendish flail flake bs  
fable flabbiness flank battleship friendliness belabored  
belittle hobble hub hobnob holland knickknack knocks

jjjjj jjjjj joiner jatter juchiduu jardiniere jewel justice  
y y y y y y youthful yodel yourself yarn yellowish  
ggggg ggggg generalship geology geography gage  
q q q q q q q q q quack queer q q q quinine q  
z z z z z z zodiac zephyr zoopathy zero zymurgy zygosis  
quizz zigzaggy zoanthropy gargoyles gastronomy giggle

habitation halibut halleluiah hairbreadth hallowed  
hack knapsack knight knobby laggard larkspurs  
latitudinarian communication successes priz frame  
frequently gingham grandiloquent jonquil joker  
yank young zither zoography zenith honorable's  
morocco mosquito proportion organization oranges

Victorious Visalia Vacation Vestibule Vilium Venice Vienna  
 Watsonville Wellington Waitsfield Wagnerian Warsaw Witch  
 Alabama Alameda Almagost Augustus Aptos Anna  
 Missouri Monterey Manchester Holycoddle Monday  
 Neapolitan Nazarene Napa Norwegian Nugget Nymph  
 Indianapolis Illinois Iroquois International Ithaca Isis  
 Johanna Judiciary Jacksonville Judgment Jupiter Joe  
 Harrison Hollister Hueneke Hydrodynamic Honesty  
 Kentuckian Kalamazoo Knickerbocker Kuttydid Kildoe  
 Indiana Justinian Humboldt Hintsnap Juvenile H  
 Tomahawk Tulare Tumbourine Tubernacle Tasmanian  
 Fortification Franciscan Fresno Miserer Frontispieces  
 Pennsylvania Pajaro Pasadena Panama Palace Porch  
 Bermuda Benediction Berkeley Baltimore Boulevards  
 Roumania Riverside Revolution Rhadamanthine Rhine  
 Universe Uncharitable Unanimous Unicorn Unprecedented  
 Youthfulness Yellowish Youngstown Yesterday Yomanry  
 Xanthine Xiphoidian Xylophone Xylographical Xenia  
 Quarantined Quintessence Quinquennial Quadruplicate  
 Zamerian Zigzagging Zincographical Zoologist Zither

\$1234567890

Figures by Charles W. Norder

Albany

Baltimore

Cincinnati

Davenport

Evansville

Frankfort

Georgetown

Huntington

Indianapolis

Jamaica

Kalamazoo

Lakeview

Milwaukee

Northampton

Oakland

Philadelphia

Queenstown

Roanoke

Sacramento

Tennessee

Uniontown

Vicksburg

Watsonville

Yenia

Youngstown

Zanesville

This remarkable specimen of engrossing script is from the pen of W. A. Baird, who writes quite freely much faster than the accuracy of the product would indicate. The spacing is wonderfully rhythmical and pleasing.



Chicago, May, 1920.

Mr. Lester L. Fields,

Prescott, Arizona.

Dear Mr. Fields:

I have your letter of May tenth with enclosure, and in this letter you have a specimen of engraver's script such as is required on high grade work.

Hoping this will come up to your expectations, I am,

Very truly yours,

Willis A. Baird.

Script is frequently used for the body of resolutions and memorials. Mr. Baird is one of the few really skillful script writers.

24 Real St.  
Macati, Rizal, Philippines—  
Feb. 28, 1941.

Mr. C. N. Bégin  
—Ducbec, P. Q., Canada—

Dear Mr. Bégin,

In compliance with your request of recent date, I take pleasure in mailing you this as a specimen of my engraver's script.

Hoping it will please you and that I may have the pleasure of hearing from you again, I am,

Yours very sincerely,  
E. C. Enriquez

Philadelphia, May 17, 1908.  
Messrs. Laner and Bloser,

Columbus, Ohio.

Gentlemen: I am submitting this letter as a specimen of my Engraver's Script.

I sincerely hope it will be an inspiration to the readers of the Business Educator who are interested in this line of work. It is very practical and profitable and is well worth mastering. I can testify to this fact for it has been the means of earning many dollars which I could not have otherwise earned.

Very truly yours,

Charlton V. Howe.

1747 Wilton Street.

A letter by Charlton V. Howe, recognized for years as one of the very skillful script writers.



*New York University*  
*announces the*  
*Ninety-first Annual Commencement*  
*and the conferring of degrees upon the candidates*  
*presented by the faculties of*  
*The College of Arts and Pure Science*  
*The School of Law*  
*The University and Bellevue Hospital Medical College*  
*The College of Engineering*  
*The Graduate School*  
*The School of Education*  
*The School of Commerce, Accounts and Finance*  
*The Washington Square College*  
*The Graduate School of Business Administration*  
*The School of Retailing*  
*Wednesday, the Thirteenth of June*  
*Nineteen hundred twenty-three*

Lester L. Fields, while a student in the Zanerian College of Penmanship, wrote this masterful page. Mr. Fields began the study of Engrossers' Script less than a year before writing this specimen. Today he is one of America's most talented engrossers. His accomplishment should be an encouragement to all beginners.

Mr. Fields was a very painstaking, critical student, and a persistent worker. He realized that he could reach the highest skill only by thoroughly mastering details. The most skillful penmen of today studied and worked for hours and months to acquire their skill. If you desire to succeed you must work intelligently and faithfully. It is worth trying.

Purchas used to say that he should  
have no reward from above nor  
honour from men yet he would  
chuse to be a philosopher for the  
sake of philosophy itself.

Milnes Scr. Ashby Engr.

Reproduced from The Penman's Repository, by William Milnes, member of St. Mary's Hall, Oxford, and Master of the City Commercial School, London. Published 1775 by J. Walker and engraved by Ashby.

To all to Whom it may Concern:

Persons who wish to prepare themselves as engravers,  
professional penmen, policy writers, etc., would save time  
and money by attending the Lanerian. No other  
school in my opinion has had the experience in preparing  
students in this special work. Messrs. Laner and Blaser  
stand in the very front rank as penmen and teachers of  
penmanship, and students who come under their influence  
enjoy exceptional advantages and consequently develop to  
the fullest extent of their powers.

Willis A. Baird

Brooklyn, February 21, 19

To  
Mr. Nathaniel Dove,  
Master of the Academy  
In Hoxton.

Sir, Aug. 30<sup>th</sup>, 1740.

The great Improvement you have made in the Art of Writing,  
is a plain Proof of an uncommon Genius; and that Modesty which attends  
your Merit, has justly gain'd you the Esteem of the Ablest Persons.

## Bonds

The writing of Script for Bond-bodies is  
an interesting branch of the work of Engraving.  
And it is not difficult, requiring only a  
moderately careful layout. Lithographers,  
with their fine, present-day photo-engraving  
and transfer equipment, will be using  
Script copies in increasing quantity.

C. W. Norden

"Curved is the line of beauty,  
Straight is the path of duty;  
Follow the latter and thou shalt see,  
The other always following thee."

Attractive freehand roundhand by C. P. Zaner.

The Lord's Prayer  
Our Father which art in Heaven. Hallowed be  
thy name. Thy Kingdom come. Thy will be done  
in Earth as it is in Heaven. Give us this day our  
Daily Bread and forgive us our Trespases as we  
forgive those who trespass against us and lead us not  
unto Temptation but deliver us from Evil. For thine  
is the Kingdom and the Power and the Glory forever  
Amen

A W. E. Dennis masterpiece—one of the finest we have ever seen.



A B C D E F G H I  
 J K L M N O P Q R  
 S T U V W X Y Z  
 a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E F G H I J  
 K L M N O P Q R  
 S T U V W X Y Z  
 A B C D E F G H I J  
 K L M N O P Q R  
 S T U V W X Y Z

By Horace G. Healey

*Freedom For All Forever*

LUPFER, SCR.

*A B C D E F G H I  
J K L M N O P Q R  
S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z*

H. G. Healey

*Engraver's Script. Alphabet*  
*A B C D E F G H I J K L M N O  
P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z*

*Engraver's Script. Figures*  
*1 2 3 4 5 6 7 8 9 0*

By an expert in this style, Charlton V. Howe.

*At a meeting of the Directors of*

**The Market Exchange Bank**

Columbus, Ohio

*the following resolution was adopted:*

**Dr. Samuel B. Hartman**

*died at the advanced age of 87 years on January 30th, 1918, after a long and successful life. His connection with this Bank was very close, being its founder, its first President, and having contributed more than any other one person to its success.*

**Resolved**

*by the Directors of The Market Exchange Bank Company, that we remember with gratitude the staunch friendship of Dr. Hartman for this Bank, and everyone connected with it; that we regret that the community has lost a man whose life was useful and in harmony with his fellow men; and that his kind heart, his genial and even disposition, and his deep interest in his friends will live in our memories.*

**The Market Exchange Bank Company**

*Staubenville Business College*

## SINGLE-LINE GOTHIC LETTERING

By P. Z. Blosser

This alphabet was made with a round or ball pointed pen. It is called Single Line Gothic and is based upon simplicity and legibility. The numbers indicate the strokes to be made first, second, third, etc. The elements used consisting of the straight line and the circle are combined and used in various ways to arrive at the desired results. It takes time to make an alphabet of this kind correctly and the work should be done painstakingly and carefully in order to produce a good effect.

Of fundamental importance are the straight line and circle. Therefore in beginning these alphabets those two fundamentals should be stressed. To start practicing on the straight line or the small letter i, place the paper directly in front of the body so that all strokes are pulled with the arm directly toward the center of the body. The head should be at least ten to twelve inches from the paper.

Use fine, faint pencil head and base lines to secure uniform height of short (minimum) and tall (extended) letters.

Proceed carefully, paying particular attention to the pen lifts. Start with precision and end with precision. Position should be a comfortable, healthful one that will not tire the writer. Cramping of any kind is undesirable. Much of the work should be done with the arm and very little, if any, with the fingers.

Follow the numbers indicating which strokes to make first, second, etc. For example, look at the lower case i. First make the stem as shown by No. 1, then put the dot above the i as shown by No. 2. In the lower case f make the stem first, then the cross stroke the same as you would in the lower case t, and so on throughout the entire alphabet.

Follow the spaces between letters as shown in the alphabet. For the spaces between words, there should be enough room to allow for an imaginary lower case o.

After mastering the vertical alphabet it would be well to slant the paper and try to slant the letters. Remember, the more slant to the paper, the more slanting the alphabet should be.



## SINGLE-STROKE LETTERING

This alphabet, in variously modified forms, has long been used by architects and mechanical draftsmen.

A modification of script and Italic and is easier than either, and therefore well suited to many people and many uses.

Use fine, faint pencil head and base lines as shown in the copy to secure uniform height of short (minimum) and tall (extended) letters.

For practice upon writing paper, divide the space between the blue lines into three equal spaces, and rule pencil lines as suggested by the dotted lines.

Use a coarse, smooth-pointed pen so as to secure uniformly heavy up and down strokes. Watch slant to keep it uniform. Endeavor to secure regular spacing between strokes, and between letters.

Practice the capitals first. As a rule, make the left side and bottom strokes, then the top and right side strokes.

Many of the small letters may be made without raising the pen, on the order of script forms. Raise the pen whenever it seems to do so.

Use a slow, sure motion, letting the hand rest on the side. The paper may be held much as in writing.

Repeat one letter over and over until you can show improvement and do it well. Then practice simple words. Try to use the lettering in some of your other lesson work for titles, headings, etc.

*Simple, Practical, Rapid Single-Stroke Lettering*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ & CAPITAL FORMS*  
*abcdefghijklmnopqrstuvwxyz - 1234567890 Mr. Mrs. Jr. Sr.*  
*For Parcel-Marking, Map-Lettering, Mechanical Drawings, In-*  
*dexing, Labels, Titles, Tickets, Cataloging, Public Documents, Etc.*

## PRACTICAL MARKING ALPHABET

An old favorite used by penmen skilled in the use of a fine, flexible pen such as the Zanerian Fine Writer or Gilt's No. 1. It is rapid, effective, and comparatively easy. Its strokes are very similar in construction, uniform in slant, most are compound curves, and all are shaded near the center.

The paper should be held straight with the desk and holder pointed above the elbow for backward slant. The letters may be slanted backward or forward or be vertical. Change the position of the paper to suit the slant.

Practice upon the principles, small letters, capitals, and figures.

Use a steady, sure, combined finger and arm movement, letting the hand rest and slide upon the side.

Practice the compound curve until you can curve it symmetrically and shade it artistically with the heaviest part in center. Increase and diminish the shades gradually.

Be patient, ambitious, observant, persevering, careful, and critical and you will learn to letter beautifully as well as practically.

*abcdefghijklmnopqrstuvwxyz Plain*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*mnopqrstuvwxy - 1234567890*



## ITALIC ROUNDHAND

This alphabet is a compromise between Roman and script. It is intensely legible, yet on account of its curves and light and heavy lines, it is quite artistic. It requires no small amount of skill to execute. Use an oblique holder and a fine, flexible pen. Make the forms first much like the second small *a* and then retouch the ends and add the corners with a fine pen. Do this after the ink has dried from the first writing. Two or more styles of most forms are given. Use the ones you prefer. Study relationships of styles. For instance: the second *a* does not belong with first *b* nor with the second *f*. The first *b* does not belong with the third style of *B*, nor with the second or third *C*. The last *Z* properly goes with the last *R*, the last *H*, and the third *G*. Unless you learn to observe these things your work will necessarily lack that unity and taste so necessary in excellence.

Some one has very wisely said "Trifles make perfection, but perfection is no trifle." Little things in lettering are as important, if not more important, than in anything else. Much care must be exercised in retouching this kind of lettering and unless you have more than average skill, you should not expect too much from your first attempts.

Spaces in and between letters must be carefully considered. General effect is desired rather than that the letters be just so far apart. All minimum letters must hit the head and base lines to secure a uniform effect. Try to get the compound curve strokes the same height as other strokes.

### *Italic Roundhand.*

*a a b b c d d e f g g h h i j j k*  
*k l l m m n n o p p q q r r s t t u*  
*u v v v w w x x y y z 1 2 3 4 5*  
*— 6 7 7 8 9 0 —*

*Plain, Practical, Rapid.*

*A A A B B B C C C*

*C D D E E E F F G G*  
*G H H I I J J K K L*  
*L L M M M N N N*  
*O O P P P Q Q R R*  
*R S S S T T U U V V*  
*V W W W X X Y Y Z Z*

— *Modern Italics* —

*A B C D E F G H I J K*  
*L M N O P Q R S T U*  
*V W X Y Z a b c d e f g h i j k l*  
*m n o p q r s t u v w x y z & c*

C. W. Norder

## LESSON IN TEXT LETTERING

By E. A. Lupfer

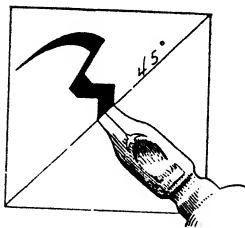
Any good ink will do for practice, but it will not answer for actual engrossing. You need an ink with enough body to produce a deep black or brilliant letter, but not glossy. Arnold's Black will do. India ink is better—in fact there is nothing as good. Zanerian brand leads.

Use Broad pointed lettering pens; usually No. 1 for practice. Keep it moist to the neck, but do not dip much ink at a time. New pens do not act well until the oil is worked off. Press both nibs of the pen on the paper evenly and firmly, but not heavily enough to cause them to spread much. Wiggle or work the pen slightly as you place it on the paper preparatory to starting a stroke, in order to secure uniform flow of ink from the start. Pens, if used well, will last a long time.

Success in making clear, smooth lines depends upon the ability to dip ink sparingly and uniformly. An ink retainer will help you to do more lettering in a day. Keep a wet sponge at hand with which to clean your pen and retainer. It should not fit on the pen too tight and should be away from the top of the pen, far enough to enable you to run a fine pen under it to clean out any dry ink which may collect under the retainer.

Good, firm, smooth-surfaced, white paper is desirable. Well trained, obedient muscles and keen, critical, perceiving eyes are indispensable. A blotter should be kept beneath the hands. An open ink-well should be kept near, so that ink-dipping is in sight.

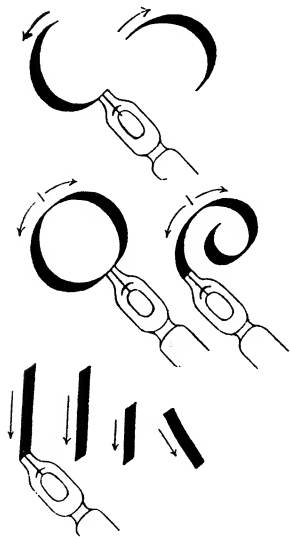
Hold the pen as illustrated. Use combined movement. Roll hand to right and rest on little finger and palm on side of hand. Work deliberately until you can work well and rapidly. Use a text-lettering straight pen holder, and hold same at an angle of about 60°. It may point outward from the elbow, turned slightly as in writing. Keep the paper about straight with the desk; it may be less as shown in illustration at the left. Hold pen at same angle for nearly all strokes. The right point of the pen is a little shorter than the left, which necessitates throwing holder from the usual shoulder position. Be sure you understand about position before going ahead.



The movement should be firm and deliberate and come chiefly from the forearm. The fingers and hand must serve as the chief mediums of control. Cultivate sureness rather than speed—the latter will develop as rapidly as you familiarize yourself with the work, and as you become confident. Remember ceives and the mind dictates. If you can see letters clearly in all of their details and general proportions, the hand will soon learn to express what has been perceived and invented.

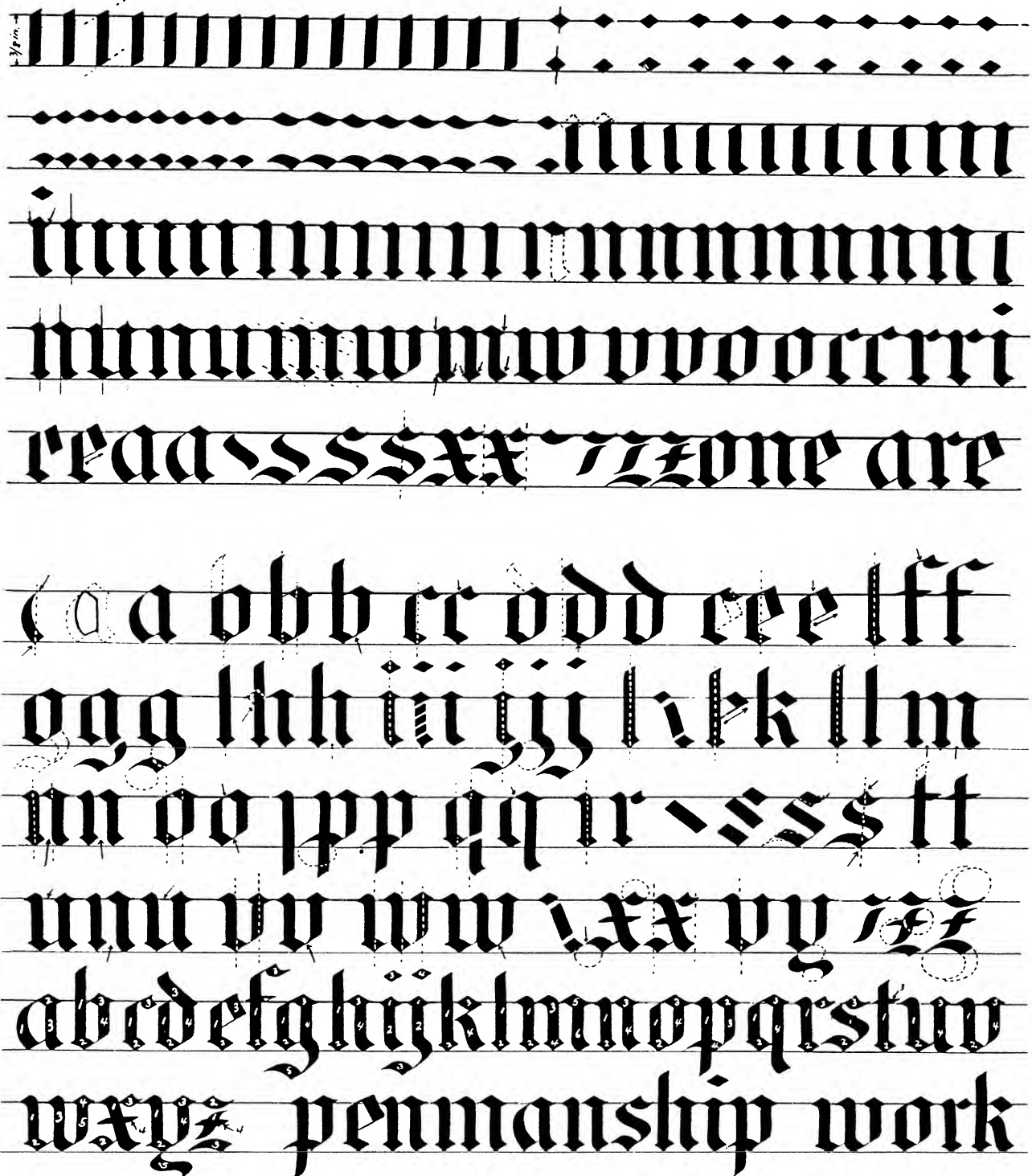
Use head and base lines in the beginning. Engrossers use them for their very best work. You will have much to watch besides the head line. When you can letter well with head lines you are ready to learn to work without them for rough work, such as cheap diplomas etc. At that stage you will have mastered many of the little things which at first took your attention. You can therefore concentrate upon alignment. Get the work uniform at the head line and be careful not to run through the base line.

A few vertical guide lines are permissible if you have trouble to maintain uniform slant.



## FUNDAMENTAL TEXT LETTERING EXERCISES

In these exercises we show how to use head and base lines. We also endeavor to help you in studying details of letter forms. Give each illustration careful study and much practice and following alphabets will be easy.



Study carefully the points emphasized by the dotted lines and arrows in the above exercises.

The dotted lines and arrows show form, the proper position of points, how parts of some letters make other letters, spacing, size, etc.

Then proceed to follow the numbers that show you which strokes to make first, second, third, etc.

# Rapid Old English

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMN  
a OPQRSTUVWXYZ s  
Profitable [1234567890] Lettering

This alphabet is used on diplomas, etc., and should not be retouched with a fine pen except where you make a serious mistake. Speed and pleasing appearance are very necessary.

Use a No. 1½ pen on ⅜" ruled paper. By working on top of the line as in preceding plates you will have a guide line for every stroke.

Study the joinings, corners and parts of letters. See how often certain strokes are repeated. The first stroke in the c is repeated in d, e, g, o, q and s. The second stroke of a is repeated in slightly modified form in b, g, h, i, j, m, n, o, p, q, u, v, w and y. The "spurs" should be neither too small nor too large. Let them extend out about half the width of the pen, or one nib. The spurs in the center of the capitals should be rather large and circular with sharp hairline beginnings. The head and base strokes should slant in the same direction. Lettering should be solid. Get no more space between letters than in letters.

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
abcdefghijklmnopqrstuvwxyz  
abcdefghijklmnopqrstuvwxyz

The capital letters are analyzed above showing spacing, form, which strokes to make first, etc. The three lower lines deal with retouching. Line No. 1 is broad pen lettering just as it comes from the pen. In line No. 2 the dotted lines show how, with a fine pen, to rule straight lines, build up and retouch letters. It is better to do less retouching than to do too much. Line No. 3 is a retouched alphabet for study and imitation.



## Retouched Old English

a b c d e f g h i j k l m n o p q r s t u v w x y z  
 A B C D E F G H I J K L M N O  
 P Q R R S T U V W X Y Z & K A  
 a a d g g i 1 2 3 4 5 6 7 8 9 0 1 3 h u w y y f

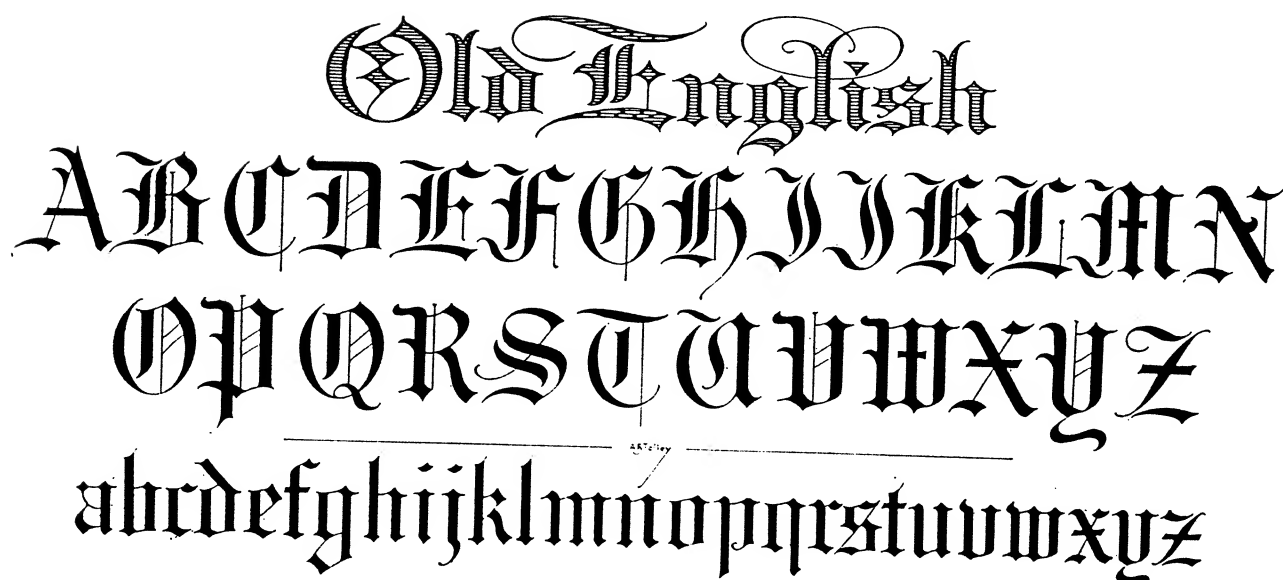
Make this the same as the unretouched alphabet, allowing more space for hairlines which should be put in with a fine pen. Turn the paper so that the right side is next to your body and rule up edges of straight strokes with a fine pen. Smooth out all strokes, correct all inaccuracies and sharpen the corners and spurs with a fine pen. Use Zanerian India Ink. Study the arch effect at top and bottom of letters. Keep the spurs neat and small.

## PENCILED OLD ENGLISH

### Old English Text

a b c d e f g h i j k l m n o p q r s t u v w x y z  
 A B C D E F G H I J K L M  
 N O P Q R S T U V W X Y Z  
 K R R \* 1 2 3 4 5 6 7 8 9 0 \* X A S

This alphabet was first designed with a pencil, T square and triangle, then outlined carefully with common pen and finally blacked in with a coarse pen or brush. Use pure India. Pencilling takes more time but for large careful heading or work for reproduction it is superior.



This alphabet was made by A. B. Tolley, Washington, D. C., one of America's finest engrossers.

Old English is the engrosser's most useful style. The correct form of each letter should be memorized. While a standard form is observed, no two penmen make these letters exactly alike. Lettering, like writing, is bound to show certain markings of character and taste.

You will find it an excellent plan to draw these letters in pencil, with great care and critical study—continuing to change the form here and there until accuracy is finally acquired. Study each letter in this manner and you will be surprised how thoroughly the forms will become fixed in the mind.

The copy was first written with a No. 1 lettering pen. The edges were afterwards ruled. All the strokes were connected, corners pointed and inaccuracies corrected with a common pen.

Remember that spacing is of the utmost importance and it must receive as much attention as the form of the letters. A great deal of our work is for reproduction by the various engraving processes, hence, coarseness or blackness of line is necessary for printable plates. However, much of our work is on memorial resolutions for framing or in book form, and this class of work is finer, more delicate, and more pleasing. Brush and color effects, and pale India ink script give a mellowness and an artistic quality very much desired.

The line "Old English" shows an effective treatment for the sake of variety. The letters were first carefully drawn in pencil, and then outlined. The tinting was done free hand.



A model Old English alphabet carefully drawn in pencil and inked in by Clinton Skillman.

## Round Double Pen Letters.

abcdefghijklmnopqrstuvwxyz 12345678900  
ABCDEFGHIJKLMN  
NOPQRSTUVWXYZ

Use a double pointed pen held in the same way as a broad pen for this legible, rapid, light tone, unretouched alphabet.

## Double-Line Old English

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMN  
OPQRSTUVWXYZ

12345 - Unretouched - 67890

The alphabet herewith was developed to meet the demand for a rapid, effective, double-line Old English. It is about the same in form as the retouched alphabet.

Double-line lettering is very pretty and practical. It can be tinted effectively as suggested by the heading. On work not for engraving use diluted ink or inky water in place of the line tinting. The wash should be put on with a broad pen or brush. It gives a soft, artistic tone.

If you will study the word "Unretouched," you will be able to see how to proceed. Use a No. 10 double pointed pen. Retouch and close the ends with a fine pen. Get the down strokes vertical and straight. Spacing, proportion, etc., are the same as in the "Retouched Old English."

# American Alphabet

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMN O P Q

12345 RSTUVWXYZ 67890

E. A. LUPFER

The American alphabet is used almost as universally as the Old English and therefore needs to be studied. It is more graceful than Old English, having more curves and fewer straight lines. It was made entirely with the broad pen and is quite rapid and graceful.

Modernized Broad Pen Medieval. 12

aabcdefghijklmnopqrstuvwxyz 3, 3

ABBCDEFGHIJKLMN O P Q R S 4

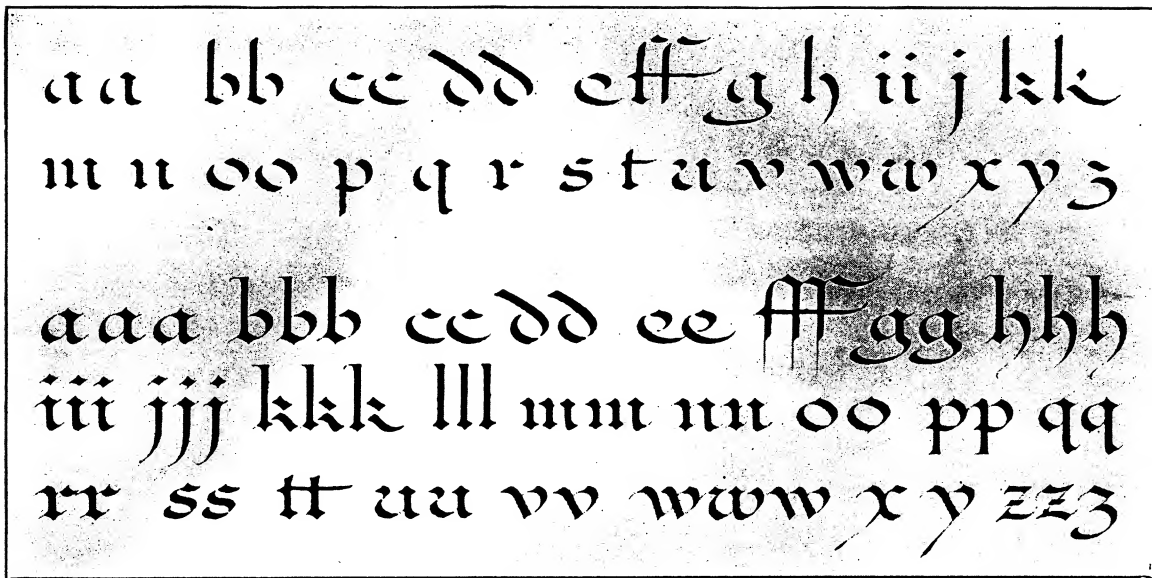
STUWVWXYZ 3. - Church Text. 56

abcdefghijklmnopqrstuvwxyz ABC 7

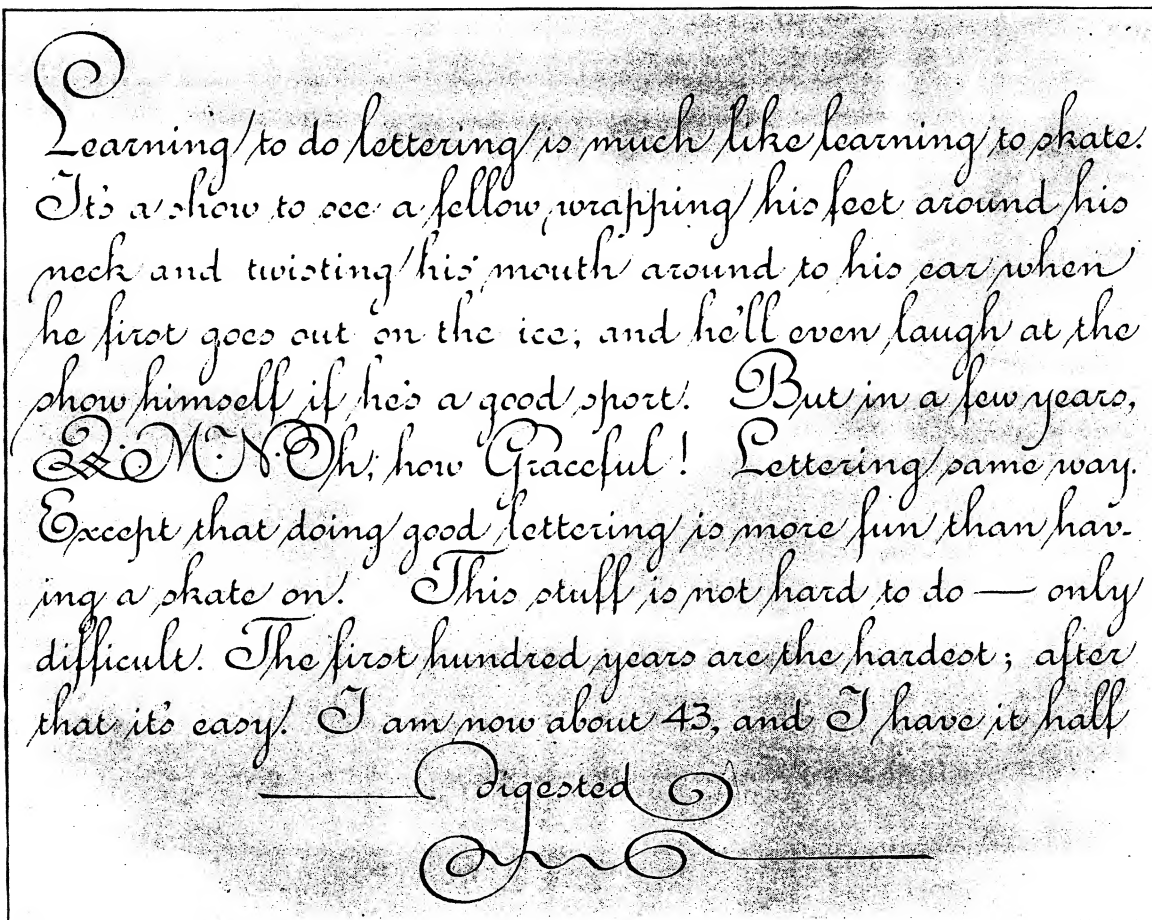
DEFGHIJKLMN O P Q R S T U V W X Y Z 8

The forms herewith are old style. They conform to the broad pen. They are not given as faithful representations of sixteenth century forms, but as twentieth century forms, retaining the characteristics of the former. We have endeavored to eliminate the poor and retain the good qualities. We do not believe in the slavery to the past.

The ability to letter legibly, rapidly, and artistically is worth considerable. It is worth your while to acquire the art, as there is work to do in all localities. Filling diplomas or making them, engrossing resolutions, testimonials and memorials and marking artistic show cards has grown to an extent that many find it profitable to do nothing else.



A practice plate showing the letters broken up into parts and retouched.



A page for study and practice by C. W. Norder.



## ENGROSSING TEXT

abcdefghijklmnopqrstuvwxyz  
 ABCDEFGHIJKLMNOP  
 Q R R S S S S T U V W X Y Y Y Z  
 Round Hand \* Engrossing Text \* Medieval

Engrossing Text is popular because of its easy reading qualities, beauty and speed. It is used extensively for body work, and can be made with a broad pen alone or carefully retouched with a fine pen.

The forms, especially the capitals, may be simple or elaborate. They should balance and not appear to be falling.

In modern works the small letters are often made wide and low and the capitals and extended letters about three times as tall as the short letters. Made by W. A. Baird.

abcdefghijklmnopqrstuvwxyz  
 ABCDEFGHIJKLMNOP  
 OPQRSTU VWX Y Z Y  
 abcdefghijklmnopqrstuvwxyz z z z z

In this alphabet by W. A. Baird the small letters are simple and easy to read. The capitals are of Roman or Missal origin. A short low style looks good for body work.



Men of Virtue are an honour to their Country,  
 a glory to Humanity, happy in themselves,  
 and benefactors to the whole world.

A. M. Grove, who made this little gem, attended the Zanerian in 1906-7-8. Today he is one of America's most talented engrossers, and one of the proprietors of Kassell Studio, Chicago.

## Plain, Slanting Letters.

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890. 1904.  
rounding slender and compact

### ENGROSSING TEXTS

The forms herewith are favorites with engrossers. Slant and curve are the characteristics. These alphabets may be made quite small by using a narrow pen, and by using a good writing ink the effect is very dainty and pleasing.

While these alphabets are artistic, even ornamental, and pleasing to the eye, they are not difficult to read, and that is why they are so usable. They are

pretty, rapid and easy to read; three valuable qualities to possess.

In the second alphabet, the ink and pen must be in fine condition to secure faint, fine upstrokes. Study the forms closely and critically before attempting practice. Be sure you know just what you wish to produce. Be certain you know the shape of the letters well; the peculiar kind of turns necessary to give a distinctive character to each alphabet.

### — Engrossers' Texts —

abcdefghijklmnopqrstuvwxyz.123  
456789. ABCDEFGHIJKLMNOPQR  
STUVWXYZ. 1904. Diplomas, Commissions, Etc.

## FRENCH ROUND WRITING

By H. W. Strickland

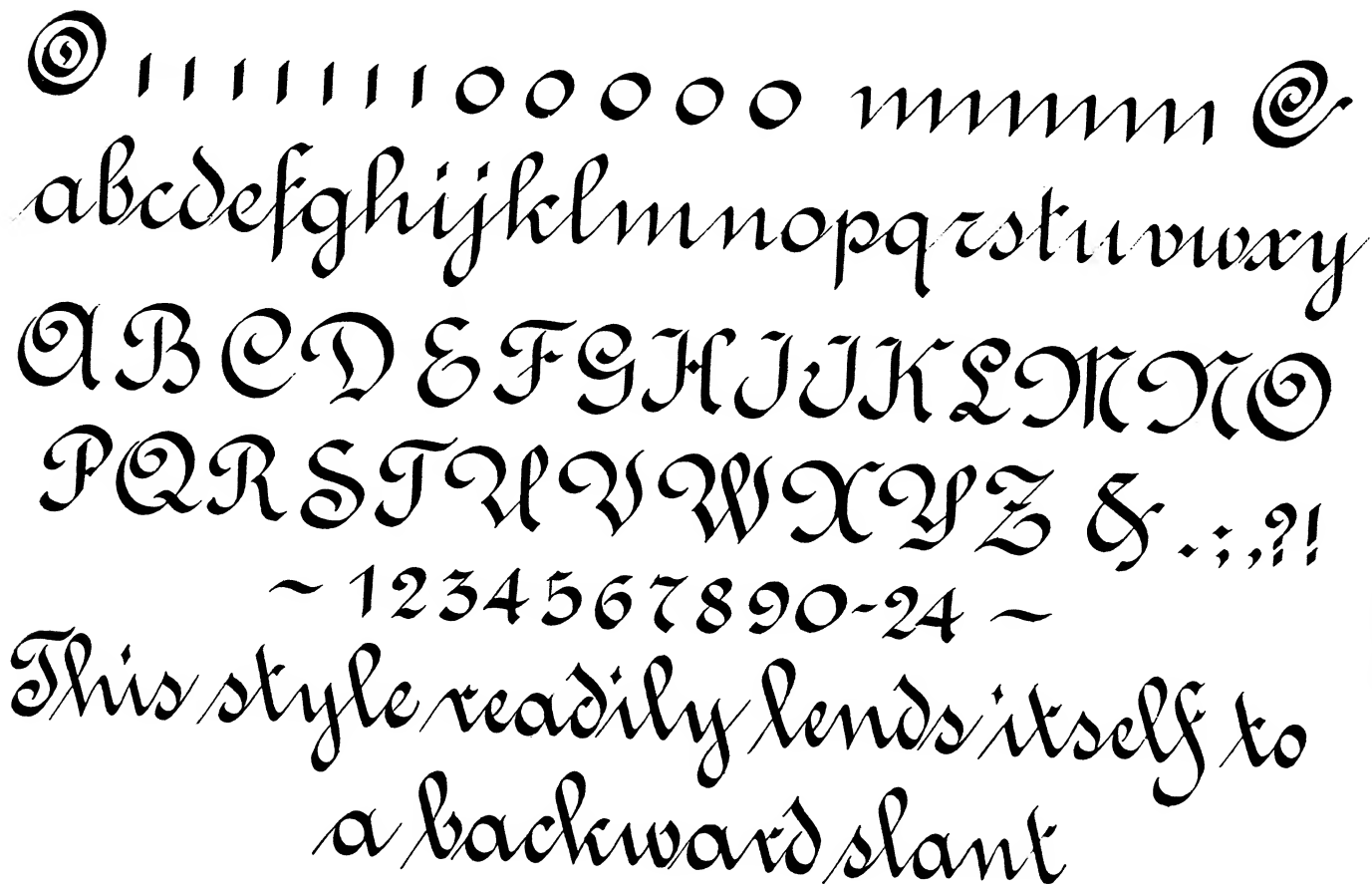
These letters partake largely of the ordinary free-hand shaded script. While it looks quite speedy, it is, in reality, but little swifter in execution than the usual style of lettering. The small letters have comparatively short turns, while the capitals are quite the reverse. One thing, the alphabet is very legible, and on account of its light line connective qualities, it is quite pleasing.

The ruling should be about three-eighths inch in height for a No. 1 pen, and the loops should be double the height of the short letters. The upstrokes should be on a uniform slant.

The spacing in this style is usually wide, but it can be regulated by the adjustment of the angle of the pen. If wide spacing is desired, hold the point of the pen at an angle of 45°; if narrow spacing is wanted, hold it at an angle of 60°.

The loops are not made with one stroke, as might be inferred from the copy. Instead, make all shaded strokes downward and all light lines upward. Raise the pen as often as it seems necessary, oftener than you would think from looking at the forms given. The tendency is to make the forms too high and the capitals not rounding and full enough.

The usual styles of ornament can be used in connection with these letters. If you have some natural ability and a little originality you will soon learn to modify these forms to suit the circumstances for which you are intending them. They will admit of many modifications, both in construction and finish. Original work should be good just as well as if it were old. Because it is original does not signify that it is equal or superior to the old.



# Practical Lettering

Many teachers secure lettering to do outside of school hours and thus increase their income many hundreds of dollars. Our course is very practical, interesting and easy. It can be mastered by any one. Prepare.

## BROAD PEN ITALICS

Unmistakably plain and simple, easy and rapid are the characteristics. It has no special history with which to court favor, nor does it aspire to an enviable place in the fine arts. Instead, it comes for service. It may be used to no small extent in plain engrossing, diplomas, certificates, policies, records, etc. Its chief function is for labels, package addressing, tags and announcements. As such it will prove fitting and practical.

The slant may be more or less. The size may be varied by using large or small pens. The proportion may be tall and slender, or low and extended.

The paper and pen may be held much as in writing. The pen may, however, be held more nearly vertical. The pen or paper need not be changed except in a few strokes.

*a a b c d e f g h i j k l m n o*  
*p q r s t u v w x y z . 1 2 3 4*  
*5 6 7 8 9 0 . A B C D E F G*  
*H I J K L M N O P Q R S*  
*T U V W X Y Z & . m n l u*  
*Zanerian Up-to-date.*

*German Round Hand.*  
*À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï*  
*Ð Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß*  
*à á â ã ä å æ ç è é ê ë ì í î ï ð ñ*

A Practical Alphabet by Clinton Skillman

A B C D E F G H I J K L M  
 N O P Q R S T U V W X Y Z  
 a b c d e f g h i j k l m n o p q r s t u v  
 w x y z . Lettering useful for  
 Resolutions and Testimonials

This alphabet contains exceptional legible small letters and extra ornament in the capitals. It was made by  
 E. H. McGhee, Trenton, New Jersey.

a b c d e f g h i j k l m n o p q r s t u v w x y z  
 A B C D E F G H I J K L M M N O P P  
 Q R S T U V W W X Y Z A J T U Z  
 :: :: :: :: Broad Pen Roman :: :: :: ::

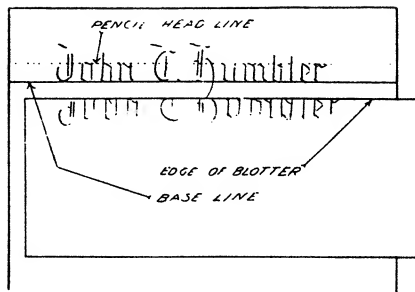
Imitate Roman forms as well as you can with the broad pen and then round out the intersections and ends  
 with a fine pen to give grace and smoothness. By W. A. Baird, Brooklyn.

A B C D E F G H  
 I J K L M N O P Q  
 R S T U V W X Y Z

The Missal capitals are used extensively in illuminated work. It is a decorative letter used where display is  
 desired. Strive for grace and freedom. The letters are old yet new and beautiful. By W. A. Baird.



## DIPLOMA FILLING STYLES



Here are a number of styles suitable for filling diplomas. The style should be suited to the diploma and to the amount paid. If the price is rather low, the plain lettering with no flourishing, can be given. To do good, careful, artistic, well-spaced work requires time, skill and patience, and deserves liberal reward. The American and Old English styles look well without flourishing. Rarely use flourishes (unless called for). Most diplomas do not have sufficient room for proper embellishment. The common fault is too many lines and too much filigree. Light line shading as in the last line is good. Diluted ink with a broad pen is frequently used.

If one will do enough lettering and study spacing, he can become fairly accurate in judging the space a name will occupy.

Beginners should rule a light, sharp pencil head line, then indicate lightly with pencil, between the head and base lines, where the letters are to be placed. In time the head lines should be omitted in the cheaper work.

Another plan is to put the pencil marks suggesting the spacing on the blotter and not on the diploma. The name on the blotter can be centered and placed up to the line upon which you work. In this way you can see how much space will be required and avoid pencil marks on the diploma. This saves erasing and insures good spacing. The pencil marks do not have to be put in carefully, except for space values. As soon as you can, do away with head lines, except on parchment.

It will be well to rub a pencil eraser, magnesium or powdered pumice stone over the space to be lettered on parchment to remove the oil which prevents the ink from flowing freely.

The style and size of lettering roundhand used in filling the name and date should be in harmony with the rest of the diploma. When the name is short, make your lettering wide and low, as in the second line; and where the name is long, make the lettering high and compact.

Speed should be developed after you have thoroughly memorized the styles of letters, but not before. One can fill 100 or more diplomas a day according to the amount and quality of work.

Benjamin K. Frankenberg  
 B. K. Frankenberg  
 Benjamin K. Frankenberg  
 Benjamin K. Frankenberg  
 Benjamin K. Frankenberg

— L U P F E R —



B C D E F G H I J K L M N O P Q  
 R S T U V W X Y Z - M N D W Z  
 A MODERN SCHOOL OF BUSINESS  
 FOR YOUNG MEN AND WOMEN -

By E. L. Brown.  
 Rockland, Me.



A

dequate Knowledge of any part of a business enterprise will, with industry, enthusiasm and integrity, place any man in an independent position. In all cases such knowledge does not produce great wealth, but great wealth does not add one jot to contentment. Respectable occupation is the best, most wholesome and satisfying thing a man can have

Alexander H. Revell

General for  
Review

Diligence Wins

Brown 1914

A pleasing combination of flourishing and lettering by the master, E. L. Brown.

## EGYPTIAN, GOTHIC OR BLOCK

This is one of the oldest forms of lettering. And it serves as a basis of about one-third of the lettering we see. Its characteristics are plainness, simplicity and strength.

Rule head and base lines (sub-head and base lines may be used) with pencil and then draw the letters carefully in outline with pencil. After which they may be outlined with pen and ink, blacked in with a stub pen and India ink, or ornamented as desired.

Most of the letters are about the same in height as in width, and a few are much wider than high, such as W and M. But the strokes comprising the letters are all the same width, whether vertical, horizontal, or oblique.

Such letters as B, C, D, J, Q, etc., may be made rounding as shown at the bottom of the plate or square as shown at the top of the page.

The letters may also be made narrow and heavy as shown in the name "Egyptian," or wide and less solid as in the word "Block".

Spaces between letters are very important and, until the eye is trained, very difficult. The A and B at the base need to be closer than B and C. I and J need to be closer at the bottom than J and K. The space between all letters should appear the same, but some parts of letters may be much closer than other parts.

A drawing board, T square, and ruling pen are desirable to lay work out quickly and square, and to ink it with mechanical exactness. These aids or tools, however, cannot take the place of a well trained critical eye and educated judgment, but they should be used to gain speed and precision, for it takes a trained eye and schooled judgment to handle tools effectively.



## MEDIAL

These forms come midway between the Roman and Egyptian alphabets; hence the name medial. These letters are not so solid as the Egyptians, nor as delicate as the Roman. They are better suited to general designing than either of the others because they combine strength and beauty and admit of greater modification.

Use head and base pencil lines and sketch the letters freely offhand. Depend more and more upon the eye for seeing and the hand for doing, and upon the rule less.

Observation will disclose that the light lines are about one-third as wide as the heavy ones; that the inside of the curve is less curving than the outside;

and that the letters are taller than wide. The short small letters are about two-thirds as tall as the tallest, which are the same in height as the capitals, but not quite as heavy. The small letters and figures will require close scrutiny and care in their construction.

Spacing between letters must be considered with great care. General effect is what is desired rather than, that the letters shall be just so far apart. Note in the word **Standard** how the top of the T extends over the S and A, and how much wider the space is between the letters N and D than between D and A.

The words **Standard Medial** illustrate one of the innumerable methods of finishing these letters.



**A B C D E F G H I J K L M N O**  
**P Q R S T U V W X Y Z**



## ROMAN

This alphabet embodies legibility, delicacy, strength, and beauty. This is because of its contrasting light and heavy, straight and curved lines. It is because of these qualities that it is universally used in printing. It is difficult and slow in execution or it would be used instead of longhand.

"It's as old as the hills," yet as new and fresh and attractive as ever. There are many modifications of it, but it is always easily recognized as the "Old Reliable—the Noblest Roman of them all."

Study the proportion and shape of letters and the spaces between them. There are no rules that you can employ in spacing except that the letters appear neither too close nor too wide. A well trained eye is the best guide. Some portions of letters nearly touch,

as in A B, while B C do not come so near together, yet the relative space between the two is about the same.

Sketch the letters with pencil using head and base pencil lines, then outline them with pen, and fill in with pen or brush.

Suit the size and proportion of the letters to the space they are to occupy, tall and narrow or low and wide.

Ornament the letters to suit yourself. The letters are the most difficult part—difficult to perceive and to execute.

Make sure that you shade the right strokes in A, M, N, U, V, W, X, and Y.

ABCDEFGHIJKLMNOPQRSTUVWXYZ?  
 MNOPQRSTUVWXYZ,  
 XYZ&abcdefghijkl!  
 mnopqrstuvwxyz.12  
 34567890. Roman Al-  
 phabet. **VERY**  
**SLENDER. WIDE.**

SIXTEENTH CENTURY.

ABCDEFGHIJKLMNO

PQRSTUVWXYZ ROMAN.

## FULL BLOCK

Here you have the mechanical, the substantial, the elaborate in lettering. If you want to represent the solid, the permanent, the plain, or the elaborate, use this alphabet. See how regular, how uniform its parts are. How easily it could be constructed of little squares or cubes fastened together. How appropriate, therefore, the name.

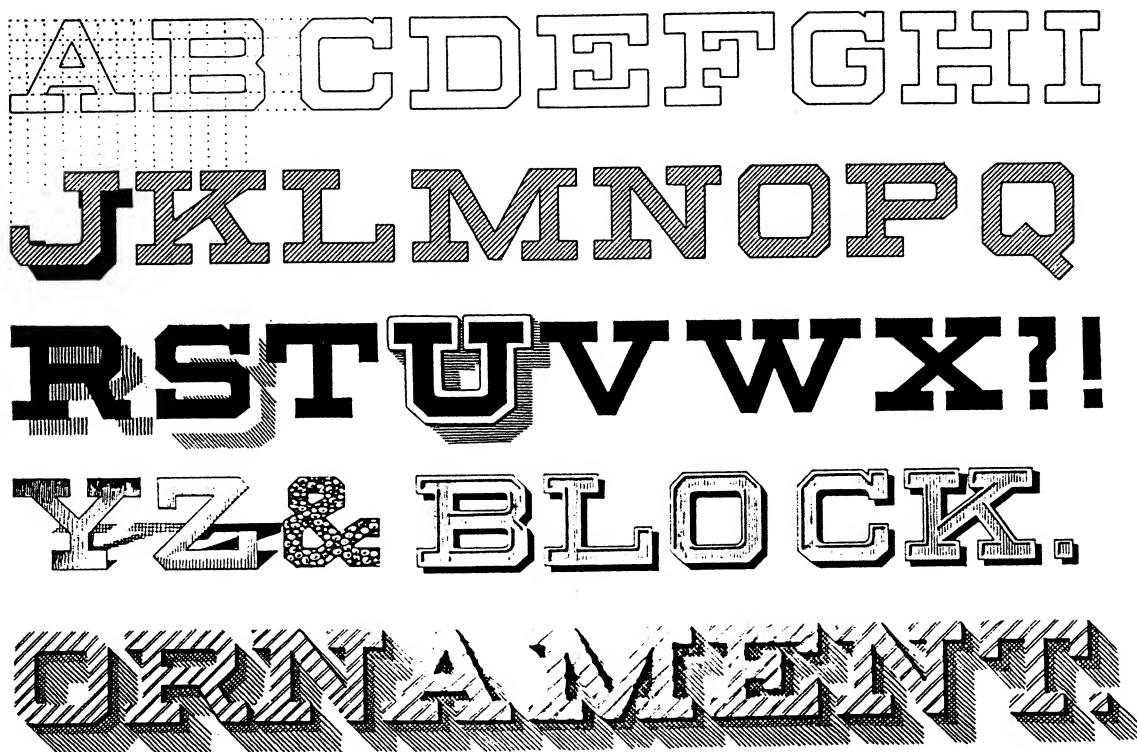
The ruling can be done as suggested by dotted lines. It is very easy to sketch the forms by the aid of squares. Spacing can be regulated more mechanically in this alphabet than in any. Of course this ruling is not best for learning—for training the eye, but it is the quickest way to get perfect forms; perfect in length, width, and spacing.

See how elaborate that U appears. How much larger it seems than the others, yet it was no larger before the ornament was added. The & was first out-

lined; then irregular pebble outlines were drawn within and blacked between them; then they were tinted and shaded to produce the proper relief. This style could be outlined and shaded as in S.

The word **Block** was outlined as in the first line. Then shadowed with a black line to represent a beveled or raised edge. Then tinted, and shadowed with a coarse pen. The word **Ornament** was first outlined with pencil; then the black shade was drawn; next the dark, narrow shade; and then the wide shade. The stripes were added last. The pencil lines were then erased.

As will be seen, the outline is suggested by the end stripes. By counting you will find twelve different styles of letters on this page, and these styles represent but a few of what are possible. Can you not invent others equally as good or better?



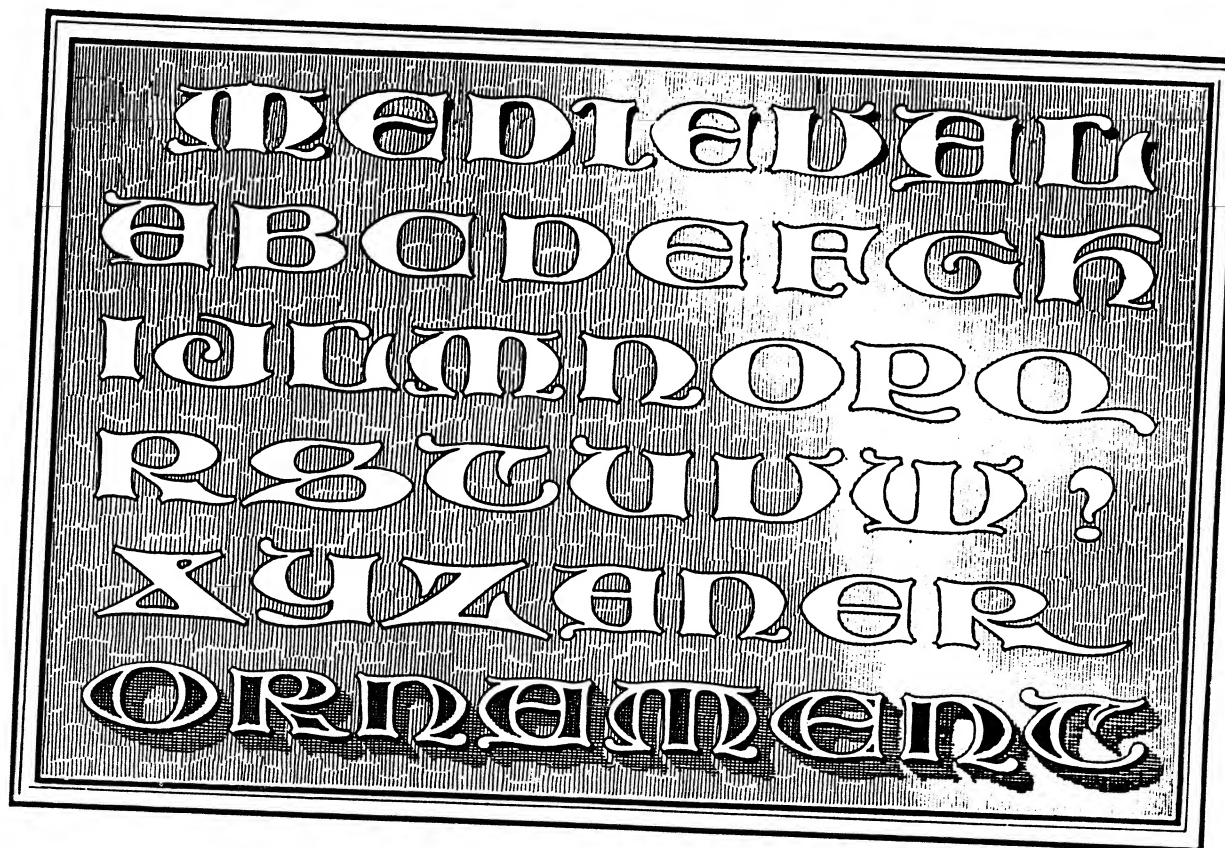
## MEDIEVAL

These medieval forms are modern interpretations of those used about the tenth century. They are in many respects Roman in character, though in many ways they differ widely from that letter. These forms are graceful to an unusual degree and serve splendidly where beauty and old-time conditions are desired.

There is no one way of ornamenting these forms. The letters instead of the background could be tinted, or they could be made black faced and shaded, or merely outlined. Note the breadth and rotundity, and

how well the letters balance. Symmetry is one of the chief characteristics.

In putting in a tint, such as in the accompanying alphabet, think more of uniform spacing than of straightness of stroke, or preciseness of joinings. It is the gray tone that is desired rather than precise lines. If you think of straightness and joinings you are apt to neglect spacing. Generality in tone is the thing desired. For such tinting, use a firm pen (303 Gillott or Crow Quill) and use an oblique holder, drawing the lines toward you.



## ORNATE MEDIAL

This alphabet (next page) offers a lesson in drawing as well as in lettering. To be able to grade the tinting from black to white without making abrupt changes requires clear perception and skillful execution. It is the diagonal dividing line that requires careful handling. As will be seen, the lines are not very smooth nor straight. If we had thought of smoothness and straightness of lines it is likely that we would have failed in uniform and gradual graduation from black to white and white to black. On the other hand, if graduation was the chief requisite (and it was), to secure it we found it necessary to use the voluntary force of mind to secure such result, and to allow reflex action to attend to the execution of detail strokes. And not having mind especially upon quality of line, they were accordingly somewhat rough.

But it is that slight roughness which reveals quickness and ease in execution and clearness in perception. The longer you work at this line of art, the more fully you will realize that effect is worth more than fineness, proportion more than detail and symmetry more than smoothness.

Sketch these letters plain at first, then add the ornaments. Do not outline the forms in ink; simply use the pencil outline to guide you in the tinting. This alphabet can be outlined, shaded, and shadowed on the same plan that nearly all others have been. This peculiar tinting is given to illustrate how nearly all the forms could be executed, and all the other styles of finish and construction are given to show this Ornate Medial could be worked. Thus you see that no one finish belongs to any one alphabet, nor no one style of letter to any one style of ornament.



Read the instructions on preceding page.

A B C D E F G H I  
J K L M N O P Q R  
S T U V W X Y Z  
KANGAROO. 1901

This alphabet is good to use on advertisements, circulars, catalogs or any place where the work is to be engraved and printed. You can use color in place of the tinting.

# SINGLE LINE CENTER, OR SICKELS ALPHABET

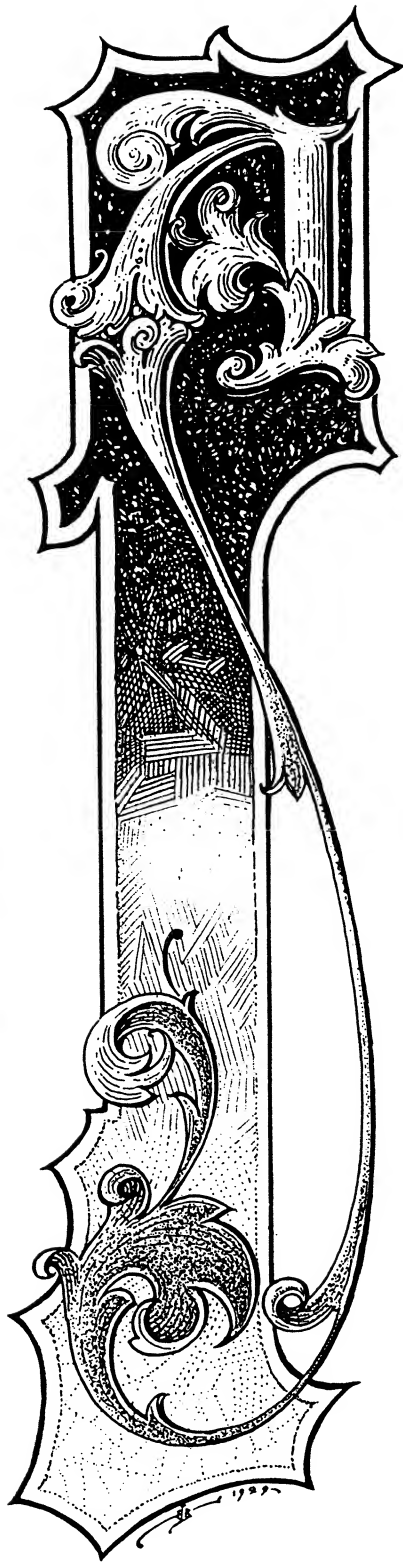
This alphabet is used very extensively wherever compactness and display are desired. It is quite plain though not as plain as the Roman, Egyptian and Medial letters. It occupies the maximum space possible, covering as it does, almost the entire surface of the paper where the letters occur. The spacing is about as mechanical as spacing can be, the strokes in all the letters being the same in width and nearly all are perpendicular. It is easily and quickly made because of the fewness and sameness of the strokes, and because it is generally used in outline form with a broad, simple shadow beneath. It is capable of infinite variation and admits of no small amount of ornament and decoration. It usually presents a massive, compact, simple appearance, and shows to best advantage when placed upon a graceful compound curve.

It is used extensively by engrossers because it enables them with pen and brush combined to secure the maximum effect with the minimum labor and time.

abcdefghijklmnopqrstuvwxyz  
 ABCDEFGHIJKLMNOP  
 QRSSTUVWVWXYZSolid  
 Commercial Specimen. '98

Sickels Letters  
 ABCDEFGHIJKLMNOP  
 QRSSTUVWVWXYZ  
 abcdefghijklmnopqrstuvwxyz





Initial A is by E. L. Brown.



### PATRIOTIC ALPHABET

By C. P. Zaner.

The Shield, emblematic of protection and liberty, is used as a foundation for these letters. In dealing with patriotic subjects this alphabet is appropriate and refreshing, especially in headings and initials.

Outline the letter carefully and completely, indicating the stars and stripes with pencil. Then ink in with undiluted India ink, using fine or coarse pen as desired.

The forms and treatment of the letters may be varied for variety, the spice of life.

It is doubly effective in red, white and blue, with brush or pen.

The first line shows shading the side and bottom of a letter. It is simple if you get the principle clearly in mind. Draw pencil guide lines from the corners of the letters at an angle of 45°. Then outline with pencil the shape of the shade, keeping the general contour of the shade the same as the outline of the letter next to the shade. The space between the letter and the shade should be wide where the shade is wide, and narrow where the shade is narrow. Vertical and horizontal lines cast the same width shade, while those running in the direction of the left side of an A cast the widest, and those running in the opposite direction the narrowest shade.

Line two illustrates the principles of what we term a flat shadow. A little study reveals that this shadow is an exact counterpart of the letter and a little removed to the right and below the letter.

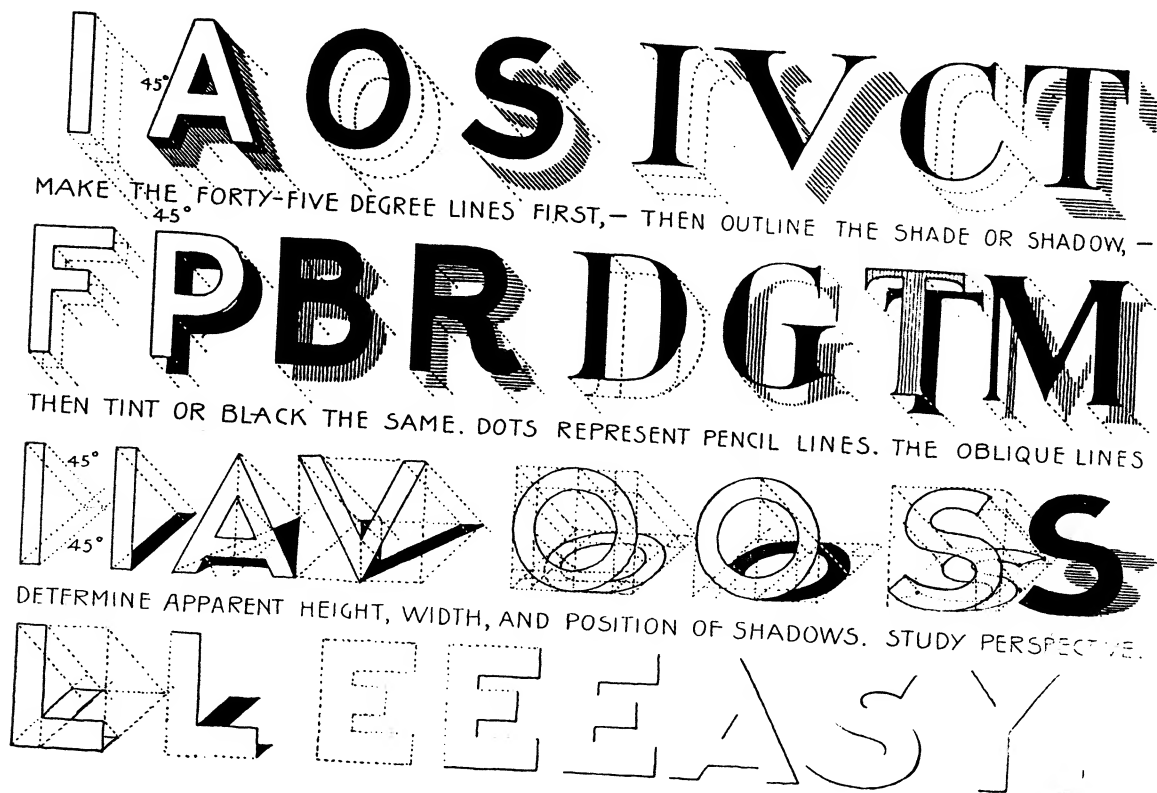
Line three illustrates a shadow in perspective and is the most difficult. Some dotted diagrams are given to show the mechanical construction of shadow, but as

a rule they are sketched freehand, and can thus usually be made accurate enough for artistic and practical purposes.

The last line reveals how "easy" it is to make letters by merely suggesting their shadow edges. To get the suggestions correct, sketch in pencil the whole letter, and outline in ink only the right and lower sides.

Study, measure, test, draw, and experiment and you will soon see the secret of shading, shadowing or blocking letters.

For ordinary quick engrossing, shading is usually done with diluted ink or water color with a broad pen or brush. To do this, turn the left side of the paper towards the body and start shading on the right side of the paper, on the last letter, working towards the left side. The pen should be held in same position as in broad-pen lettering. You must understand the principles of shading before you can shade in free hand manner.

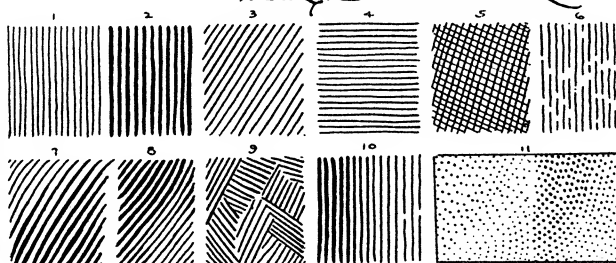


The above heading by E. A. Lupfer is a good example of shaded Old English. Study it carefully. Draw 45° lines to the right and bottom of letters, then outline the shape of the shade with pencil accurately before putting in ink lines.



# Lettering and PEN DRAWING

FOR BEGINNERS



An outfit for the above work may consist of medium fine writing pens, broad pointed pens, waterproof ink, medium soft pencil and paper or cardboard with a good surface. Values are obtained by thick and thin lines and stipple, similar to exercises given. No. 1 shows light vertical lines, uniform in spacing. No. 2 shaded vertical lines. No. 3 slanting light lines. No. 4 light horizontal lines. Crosshatched lines are shown in No. 5 and stippling in No. 11. Graduation of tone is obtained by varying the thickness of the lines and dots. Practice the exercises in the order given, using finger movement on all excepting No. 4.

The sketch shows application of lines and stipple to produce color values. First drawn in pencil to obtain correct shape, good proportion and balance. Color value may also be suggested. Note deep shadows under the boulder, indicated by shaded parallel lines and spots of solid black, also the high light on top of boulder. The distant trees must be simply suggested.

The initial "R" and spray of roses and leaves shows a strong and rather effective line treatment of values. It will be observed that the color values are treated in short, parallel lines varied in thickness for the light and dark tones.



## Rapid Lettering with BROAD PEN

A B C D E F G H I  
J K L M N O P Q  
R S T U V W X Y Z

## SUCCESS

The man who creates  
and distributes thoughts that  
construct, that create greater faith,  
that inspire more confidence, is a

Success



Pen technic is far more difficult than brush or pencil, but it can be mastered by critical study and practice. The blossoms and leaves are an excellent study in color values. The spray with slight changes can be adapted for many purposes or be finished very effectively in brush and color.

The original measures 11 x 15 inches. First make a rapid sketch of the sprays of blossoms omitting detail entirely to obtain balance and good action. A detail drawing should follow with color values suggested.

Use India ink for all kinds of pen drawing. Very pleasing effects are obtained by thinning the ink with water for the most delicate tones, but we do not recommend this method, as weak, brownish lines will not reproduce satisfactorily.

Nearly all the lining was done with a Gillott 170 pen. The darkest tones were obtained with a No. 5 lettering pen. Note the lines used for the different tones and aim for close imitation. Shaded lines and spots of solid black should be used wherever darkest shadows occur. When you add the darkest tones your design takes on strength and character.

**LETTERING**—This is a very practical broad pen letter for general marking—a style that is easy to master and easy to read.

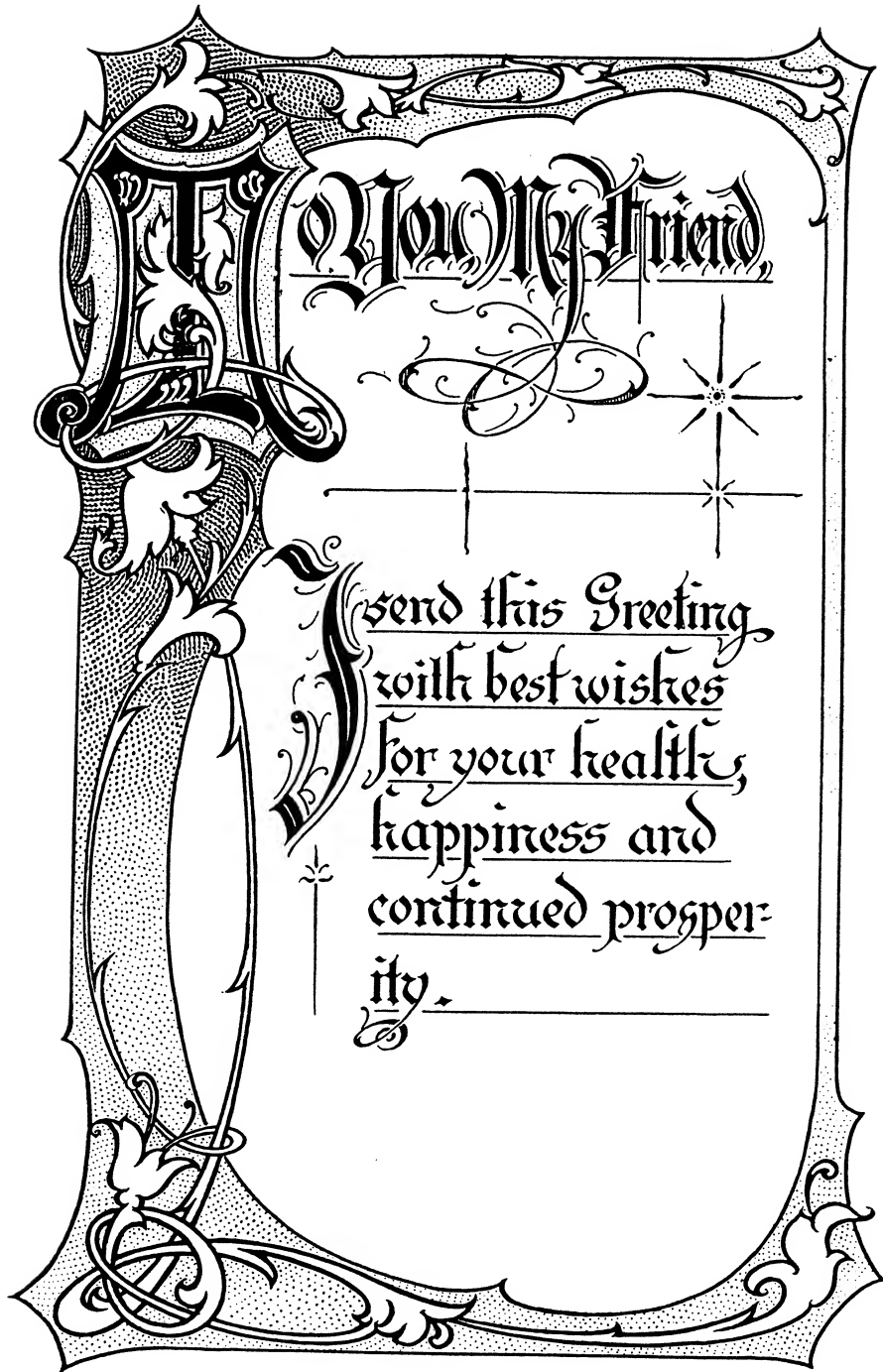
Rule lines to regulate height. Use a No. 5 broad pen, aiming for regular size and spaces. No retouching necessary. The heading, "Decorative Drawing and Lettering" shows the same style of letter finished with a fine pen.



Christmas suggestions from E. L. Brown, Rockland, Maine.





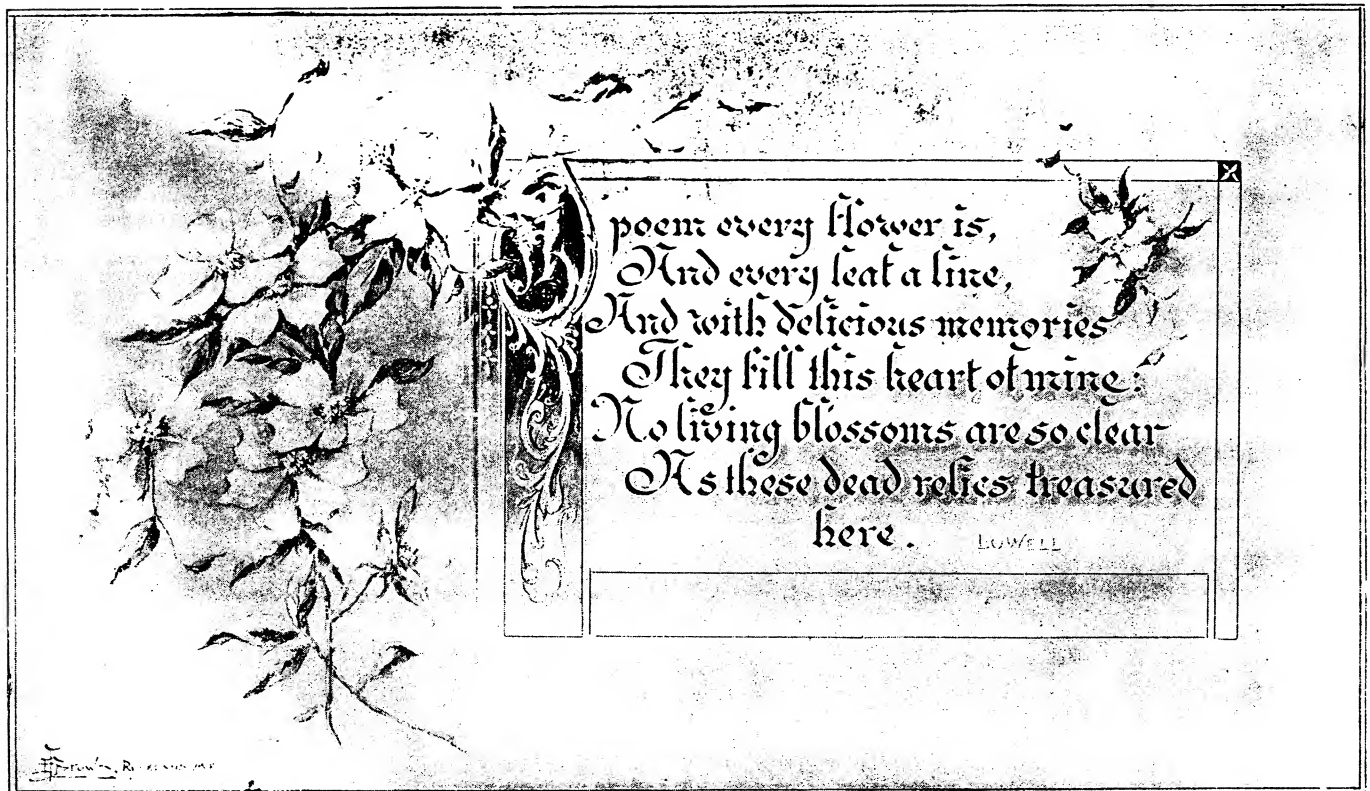
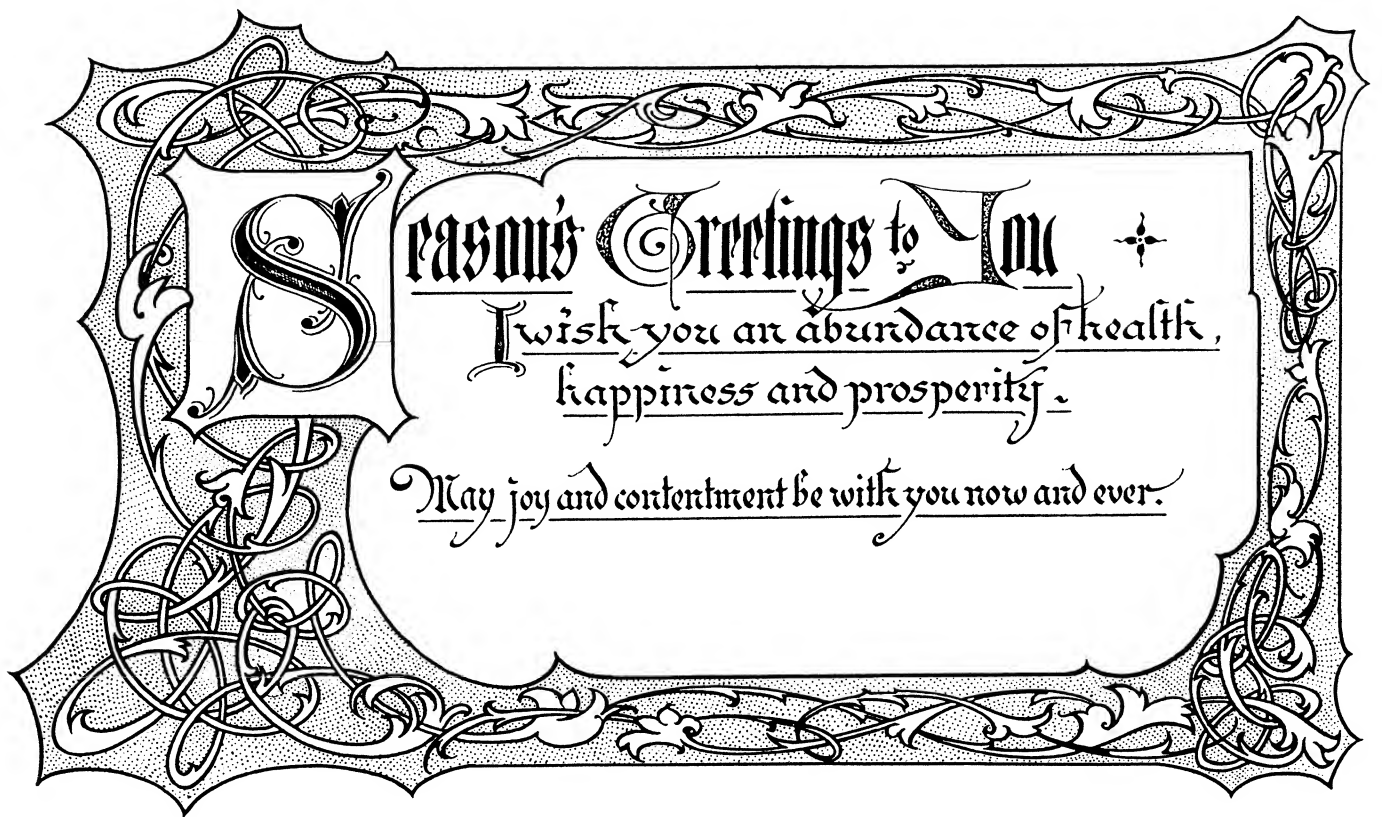


Greeting card by E. L. Brown.



By P. W. Costello.



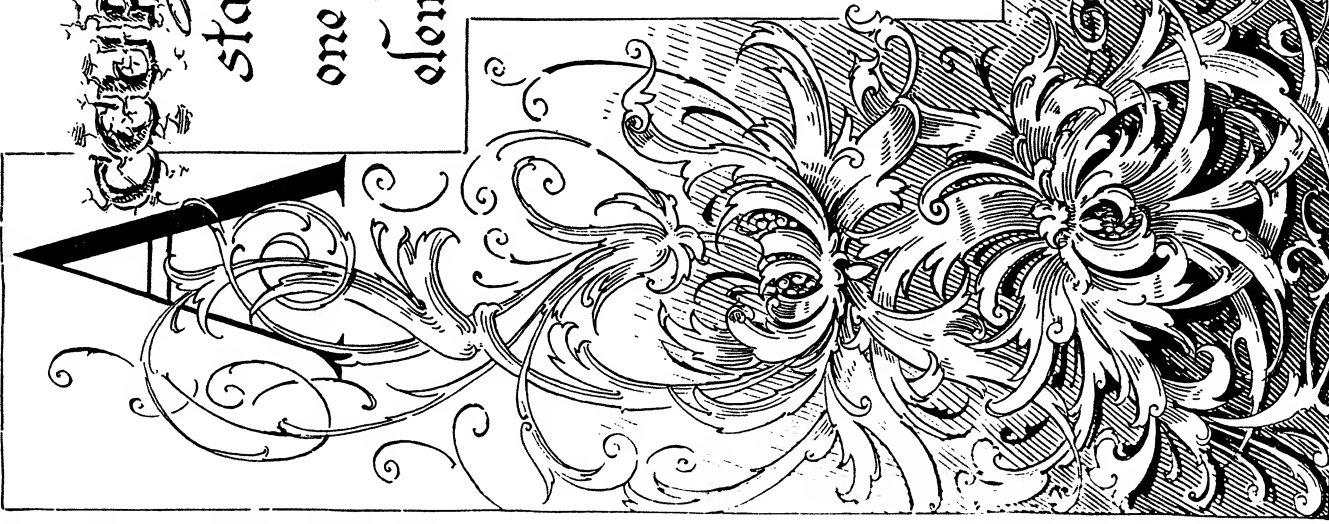


A harmonious page full of suggestions by E. L. Brown.

Thank God every  
morning when you get  
up that you have some  
thing to do that day  
which must be done  
whether you like it or  
not. Being forced to  
work and forced to do  
your best will breed in  
you a hundred virtues  
which the idle never  
know.



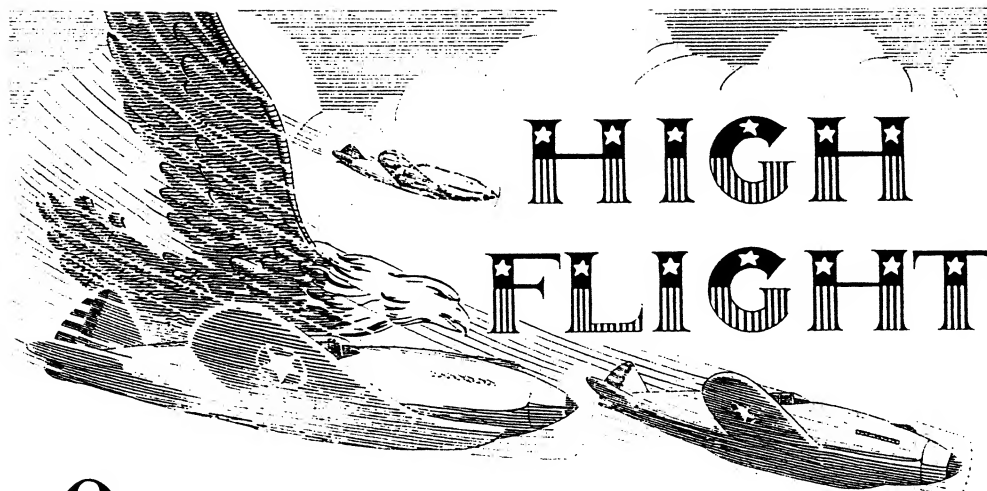
By Jewell Bethel, a 1939 Zanerian, now a skilled engrosser.



Accuracy of

statement is  
one of the first  
elements of truth;  
inaccuracy  
is a near kin  
to falsehood.

Tryon Edwards



Oh I have slipped the surly bonds of earth,  
 And danced the skies on laughter-silvered wings;  
 Sunward I've climbed and joined the  
 tumbling mirth ☆ ☆ ☆ ☆  
 Of sun-split clouds-and done a hundred things  
 You have not dreamed of-wheeled and  
 soared and swung ☆ ☆ ☆  
 High in the sunlit silence. Hov'ring there  
 I've chased the shouting wind along and flung  
 My eager craft through footless halls of air,  
 Up, up the long delirious, burning blue  
 I've topped the wind-swept heights with  
 easy grace, ☆ ☆ ☆ ☆ ☆ ☆  
 Where never lark or even eagle flew;  
 And, while with silent, lifting mind I've trod  
 The high untrespassed sanctity of space,  
 Put out my hand and touched the face of God.

Designed by W. L. Newark  
 Zaner-Bloser-Cols. Ohio. JOHN GILLISPIE MAGEE, JR.  
 ROYAL CANADIAN AIR FORCE

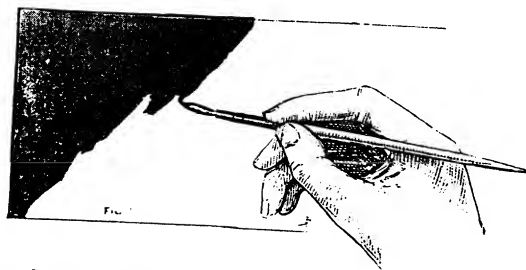
By W. L. Newark, a skilled engrosser and artist in the Zaner-Bloser Studio.



## WASH DRAWINGS BY E. L. BROWN

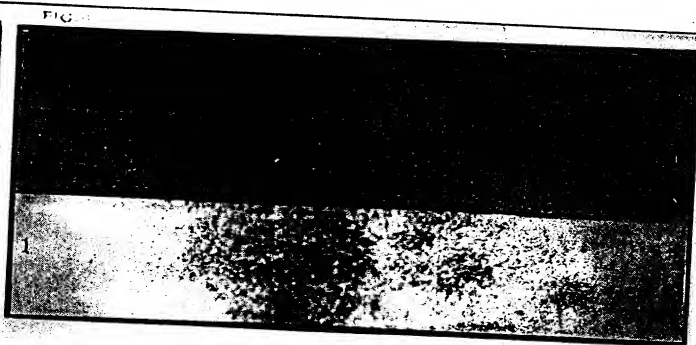
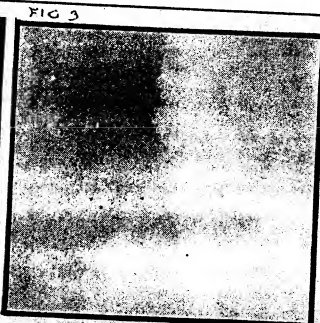
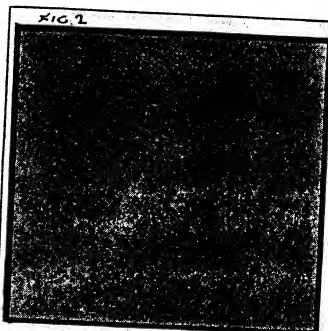
Provide yourself with brushes, trays for mixing color, 2 or 3-ply cardboard, waterproof ink, coarse and fine pens, ruler, and make a beginning. The cardboard should have a dull finish to take the color well. Whatman's papers are excellent. When it comes to brushes we say that a poor brush is mighty mean. The variety and grades of brushes is large, and prices vary. Winsor & Newton's brushes are satisfactory. For practice purposes use Payne's gray and lamp black. There is a knack in handling color that can only be acquired by practice. It is our endeavor to start the beginner with the simplest designs and lead him to elaborate engrossing.

One fault of the beginner is to use too little color in the brush, and his work is muddy, spotted. He is "afraid of the color," as artists say, and his painting lacks breath and transparency. After mixing the color with the brush well filled with color proceed to wash the surface of the square, beginning at the top and working downward as shown by Fig. 1. Tilt the drawing a little and the color will have a tendency to run downward. Keep a puddle of color on the edge and carry same along over the space. The result should be like that shown in Fig. 2. In Fig.



3, the clouded effect is obtained by placing some color in the square and blending same off with another brush filled with pure water. Fig. 4 shows three separate washes. Begin with tone marked one and wash over entire space, and when this wash is perfectly dry wash in No. 2 and 3 in the same manner. Fig. 5 is made up of simple washes. Study it carefully, and keep your washes clean and transparent. Use a free brush, so called, in other words a brush well filled with color.

Persistent efforts after repeated failures will win success. Remember, what others have done you can do.



Make your copy at least twice as large as the cut, and be sure to pencil the form and proportions with care. The battle is more than half won when a good drawing is obtained. Next mix your color, two quantities, one with a little more body than the other, and with some of the pale color in a clean pen, outline the leaves and roses. When this is done erase all pencil lines and proceed with

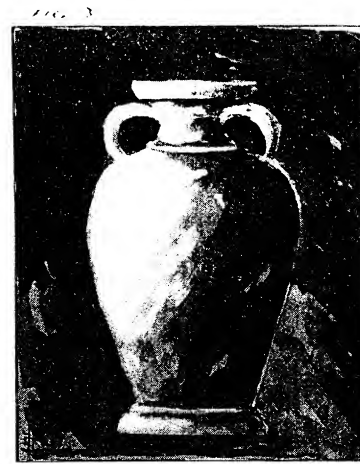
the washes. Keep your tones clean and transparent, especially in the shadows. Leave the white paper for the highest lights as far as possible. Chinese white is also used for high lights. Figure 1 shows the effect after the first washes, and Figure 2 the complete design. Study similar designs.



Draw the outline carefully and wash in the half-tones. They should be clean, transparent and the proper depth of color.

Figure No. 1 shows the effect of the first wash, and Figures 2 and 3 the final washes. Use strong color in the darkest values and blend off to the lighter

tones with a brush slightly moistened with clean water. Don't be afraid of your color, fill brush well with color and work quickly toward the lighter parts of the design, then let the washed surface dry completely before applying other washes.



This copy shows a good arrangement of color values. First make a pencil outline of the lettering, then trace in waterproof ink. Make your copy at least twice as large as the cut. After the ink is added erase all pencil lines with a soft rubber. Outline the shading with a hard pencil. The white bevel on the left and top of letters should be uniform in width. Beginners should

use guide lines whenever the tones must be uniform in width. Obtain clean, uniform and transparent values. In adding the background put color on where darkest values occur and blend off to the white paper.

Always see that your brush is well filled with color, and work quickly to attain the best results.





# ARTISTIC ENGROSSING and ILLUMINATING

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ESTIMATES

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for all requirements.

HOWARD & BROWN,

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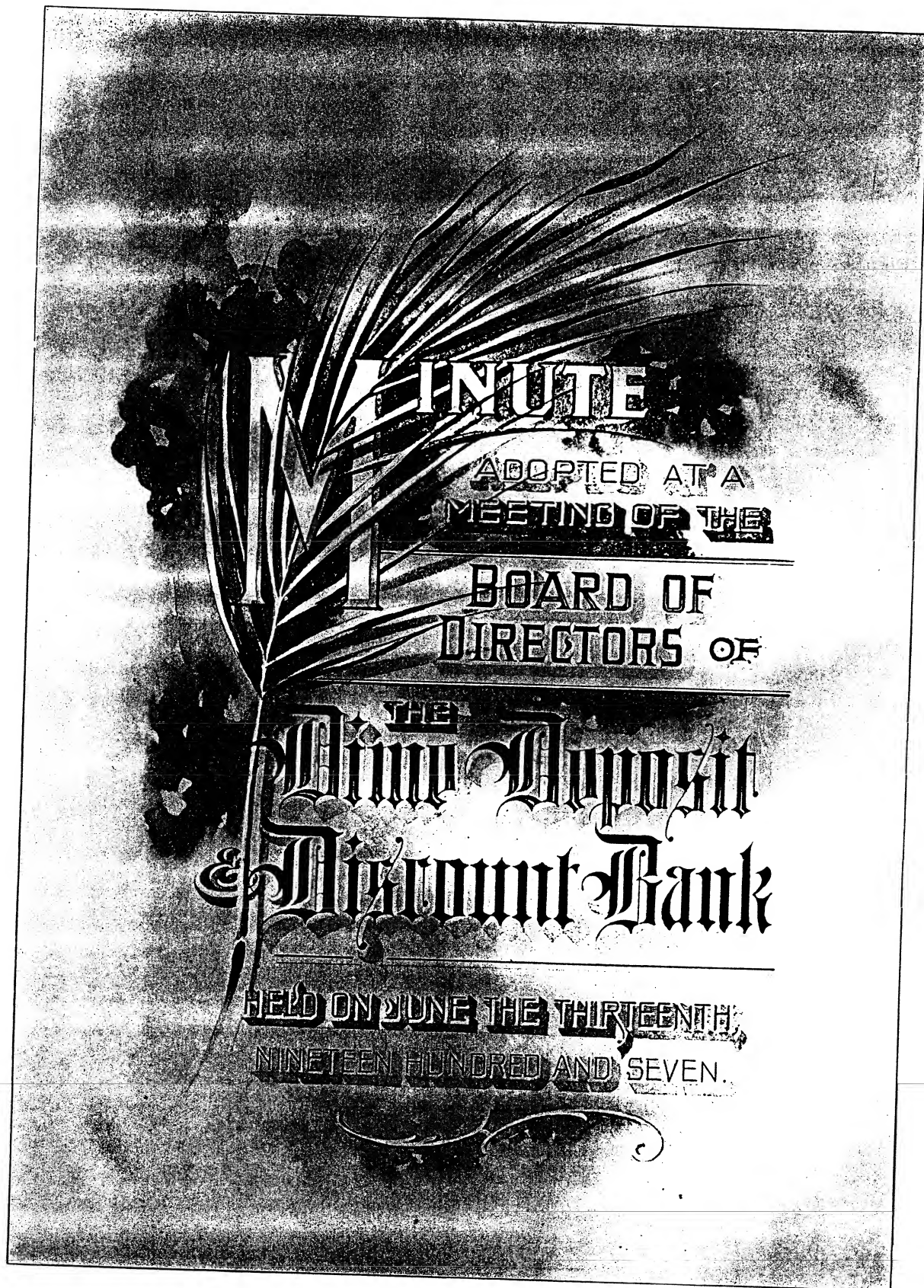
**With deepest sympathy**  
to the bereaved  
family.

It is ordered that  
the Bank be draped in  
mourning until after the  
funeral obsequies.

That the members of this Board  
attend  
the funeral in a body  
and that these resolutions  
be spread upon the minutes  
and published in the daily  
newspapers.

**COMMITTEE**

E. J. Lynett J. G. Durham.  
Scranton Pa. June 13, 1907.



This album page by P. W. Costello is a good study in wash work.

**T**he Young Men's  
Christian Association  
is a fellowship whose  
primary purpose is to  
win boys and men to Jesus  
Christ, to associate them in  
Christian living, and to help them  
to discover and to accept the full  
meaning of Christian discipleship  
for their own lives and for society.



By E. C. Enriquez, Macati, Rizal, P. I.



## RESOLUTIONS

The engrossing of resolutions, memorials and testimonials, has become such a voluminous business that special attention should be given to it by all penmen who wish to make the most financially from their pen. A resolution intended for an office, lodge room, or any public place should be prepared for framing but where it is to be presented to an individual it is proper to prepare it in album form.

Stock, flexible album covers are more convenient to use than a special cover made by a book binder, and are less expensive. The leaves are held together by a small ribbon, but in more expensive ones made by book binders they are bound like a book. The pen work appears on the right hand side of each page only, as the back is left blank.

After determining the number of pages the work is to occupy, it is well to make a dummy and number each page before starting the pen work to avoid mistakes. Lay out each page the same as you would any piece of work. In a first-class resolution the entire resolution is carefully outlined in pencil to secure proper spacing, arrangement, etc., and is proof-read before the work is started in ink. This prevents mistakes in spelling which otherwise are likely to be made. Practical experience alone will teach you the quickest and most profitable way of outlining work. A high priced resolution must be more carefully outlined than a cheap one. Keep all pages uniform in size and harmonious in style, design, etc.

It is advisable to employ some one style of letter in one album and some other style in the next album. It is not so easy to make each one distinct when many

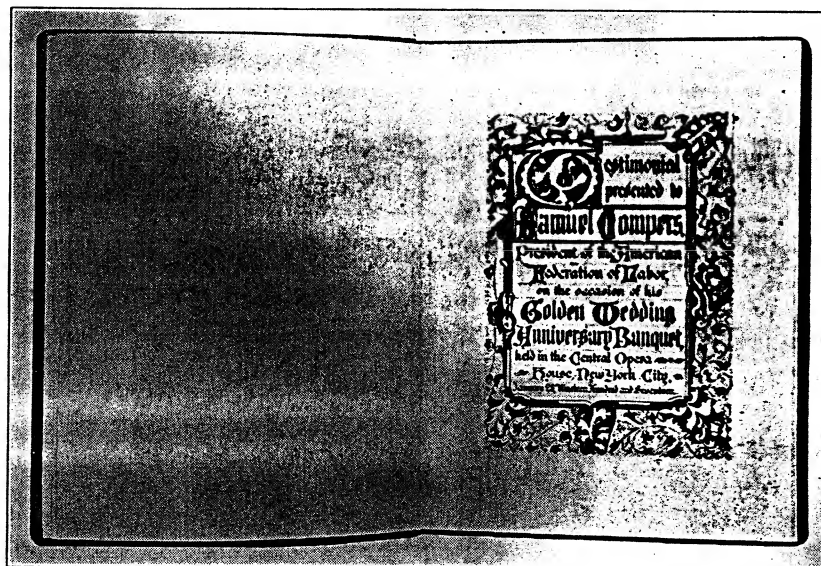
styles of lettering are used in each. In architecture, in house decoration and furnishings, in clothing, etc., the best always consists of some dominant idea, style or tone.

Simplicity lasts longer than elaborateness. It is always safest, therefore, to avoid mixture of styles, such as Gothic and Roman or Old English and Texts or Roundhand and Spencerian. Few engrossers do this but the tendency is in that direction and the coming engrossing product will be less conglomerate but more in accordance with enduring taste than in the past.

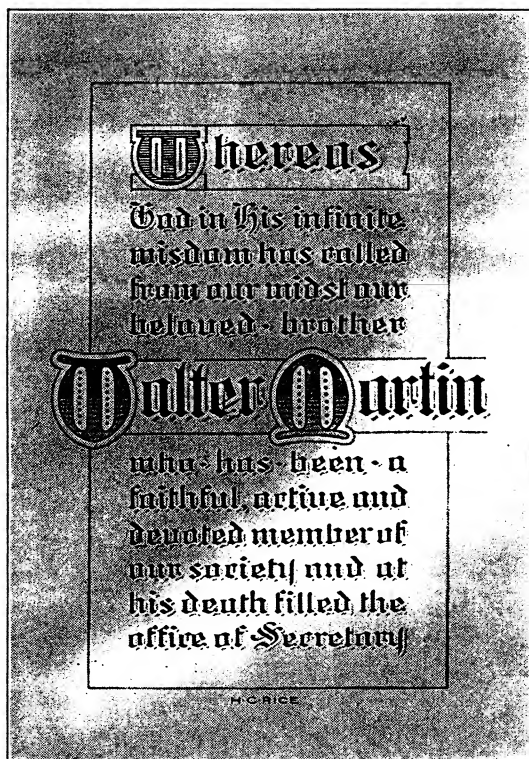
The style, ornament and elaborateness of a resolution depends to a great extent upon the price a customer desires to pay. Always give full value, but when the amount paid is small it would be foolish to give an elaborate piece of work.

Prices vary greatly in different localities and with different engrossers. The great majority of resolutions are gotten out for from \$25.00 to \$50.00, using lettering for headings and script for the body. Where higher prices are paid, more ornament is used, such as initial letters, borders, etc., as well as illumination. Some find a cheap class of resolutions nets them a good income, for a resolution can be gotten out in a few hours by using unretouched letters and script which is not so exact in detail but good in general appearance.

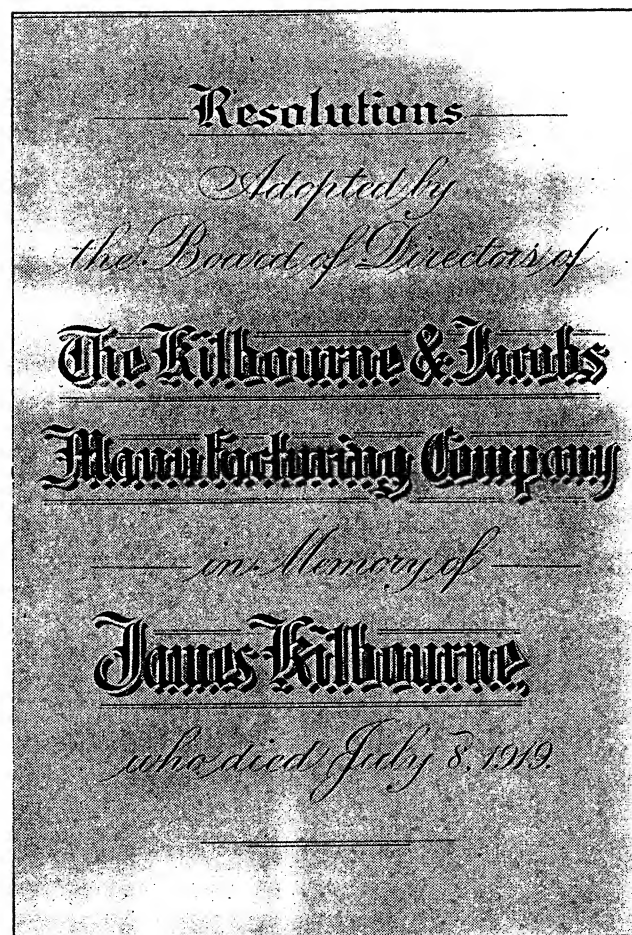
The wise engrosser will work to keep prices up which will enable him to give better work. Use business ability in getting business and in handling it, and you are sure to succeed.



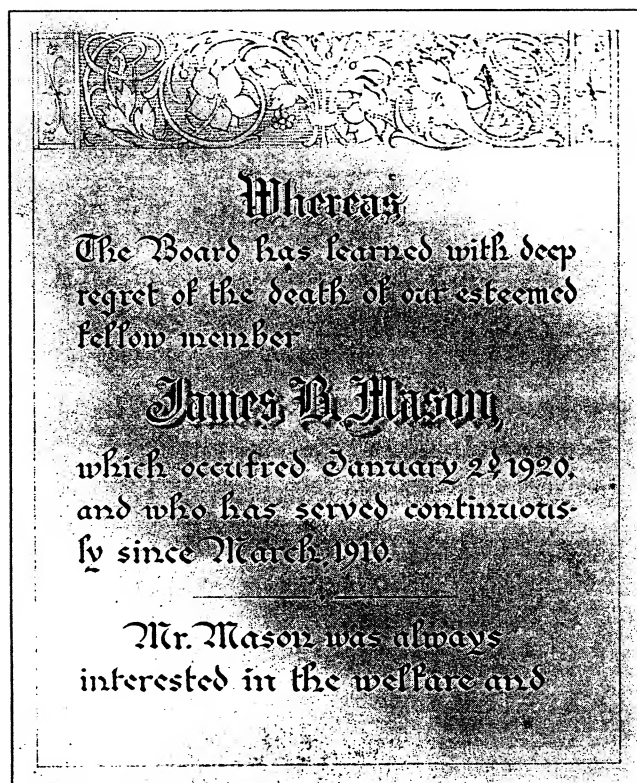
A photograph of an album. No work ever appears on the left hand side of the page. Some albums cost as much as \$1,000.



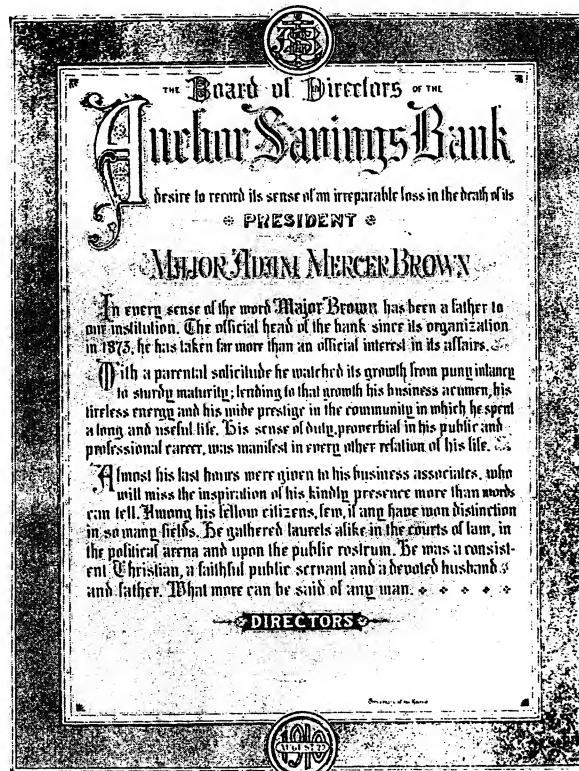
By H. C. Rice.



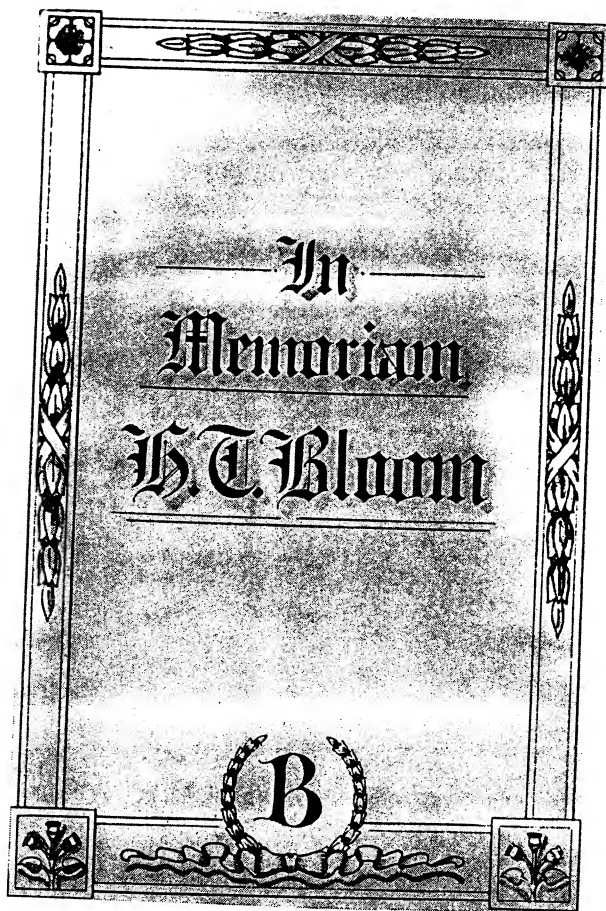
By E. A. Lupfer.



By H. W. Strickland.



By H. G. Burtner.



Resolution  
adopted by the  
**G** UNION-MADE  
Garment  
Manufacturers  
Association  
OF AMERICA  
at the Convention  
held in St. Louis, Missouri,  
December 7, 1926.

**W**hereas,  
Mr. James W. Lee,  
of W. M. Finck &  
Company, has for  
many years been a respected  
and highly regarded member  
of the Union Made Garment  
Manufacturers Association,  
and through his attendance  
at the Conventions and Meet-  
ings of this body, has been  
instrumental in giving the  
various members the benefit  
of his advice and experience

and knowledge of affairs  
in truthful and honorable  
manner, and who for years  
fought the fight of clean  
open labor against the in-  
iquities and social evils of  
a prison system; and

**W**hereas, a Divine  
Providence has  
seen fit to re-  
move his genial and honor-  
able character from our  
midst; now, be it hereby

**R**esolved, that the  
Members of the





In  
Memoriam  
Charles L.  
Hutchinson



**This Certifies that**  
in recognition of  
the faithful and  
exemplary services  
of Brother  
**Edward C. Cullen**  
Chairman Board of  
Grand Examiners  
and in token of  
the high personal  
esteem and fraternal  
regard in which  
he is held by the  
members of



**Paul Revere  
Lodge No. 998  
A.F. & A.M.**

**In** all to whom these  
Presents shall come  
**GREETING**





**Paul Revere Lodge  
No. 998 A.F. & A.M.**  
he was unanimously  
elected an  
**HONORARY MEMBER**  
of this Lodge and  
his name has been  
recorded as such this  
sixteenth day of Octo-  
ber, A.D. 1924, A.E. 5924.

**In Witness Whereof**  
We have hereunto  
set our hands and  
caused the seal of  
the Lodge to be affixed.

Handsome album pages by the Harris Studio.

### The Madarasz Memorial

The five-page Album herewith presented is well worth studying and imitating. Notice how cleverly Madarasz's profession has been suggested on the second and third pages by the quills and pen. The ability to draw and illustrate can be used to good advantage in engrossing. The wash work and colors lend a softness and beauty to the lettering which is quite pleasing. Resolutions of this quality bring from one hundred dollars up.

This album was prepared by W. E. Dennis, one of America's most successful penmen and engrossing artists.

At a Joint Meeting of the

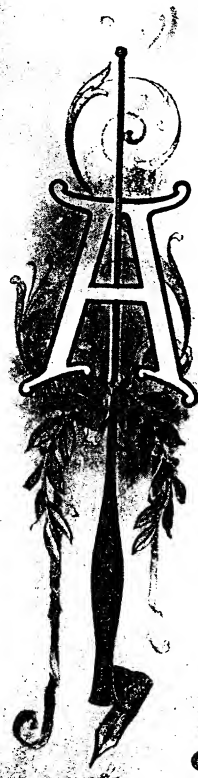
# **National Business and Penmanship Teachers' Associations,**

Chicago, Ill., December 29, 1910,  
the following was adopted:



In the death of  
**W. Madarasz**

December 23, 1910~  
in the City of San Francisco,  
our profession lost  
one of the most skillful  
penmen of the age.



He combined to a marvelous degree the elements of delicacy, accuracy, gracefulness and boldness in Script Writing.

**As a penman**

he was able through his penmanship skill to electrify, to encourage, to inspire to high grade execution as but few men ever have.

